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CHRIST BLESSING LITTLE CHILDREN

The Abingdon Religious Education Texts

David G. Downey, General Editor

WEEK-DAY SCHOOL SERIES

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THE BEGINNERS BOOK IN RELIGION

By

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PART I
THE YOUNG CHILD AND HIS RELIGION

TO A LITTLE CHILD

Singing with the birds,
 Laughing with the showers,
Shouting with the winds,
 Dancing with the flowers,
Happy little child,
 While away the hours.

In thy joyous play,
In every merry lay,
Thou dost sing the praise
 Of the Lord above,
Happy little child,
 Full of radiant love.

God, thy Father, knows ;
 He who broods the chick,
He who paints the rose,
 Gives thy daily crust.
Happy little child,
 In his goodness trust.

CHAPTER I

EARLY RELIGIOUS EDUCATION

You may have heard the story of the little girl whose mother told her at the time of evening prayer that God was in the room with them. "O mother," said the child, overpowered by the thought of the great invisible Presence, "please open the door and let him out." The remark of this child suggests the chief problem of early religious education: how to bring the idea of God to the child in such a way that the thought of him will not frighten but comfort, will not separate but unite, will not be dreaded but welcome.

The problem set forth—H. G. Wells pictures his early religious experience thus: "I who write was so set against God, thus rendered. He and his hell were the nightmares of my childhood; I hated him while I still believed, and who could help but hate? I thought of him as a fantastic monster perpetually spying, perpetually listening, perpetually waiting to condemn and strike me dead; his flames as ready as a grill-room fire. He was over me and about my feebleness and silliness and forgetfulness as the sky and sea would be about a child drowning in mid-Atlantic." We believe that this experience is extreme, but on the other hand there are many testimonies to early religious misconceptions that have been difficult to eradicate in later years and that have rendered impossible a sane religious faith.

At the outset of an effort for the religious education of the child we must meet the people who, with some such experience in mind, do not think that the little child ought to have any distinctly religious or spiritual training. Some of these ob-

jectors say, in the words of a representative, that children have "no great capacity for an idea so subtle and mature as the idea of God." I know of no better answer than Dr. George A. Coe gives in his "Education in Religion and Morals." "The child," says Dr. Coe, "has more than a passive capacity for spiritual things. The successive phases in the growth of child personality may be, and normally are, so many phases of a growing consciousness of the divine meaning of life. Not for a single year does the mind remain neutral or blank with reference to the interpretation of life. Impressions are already leading to reactions of both an emotional and motor sort, and these reactions are already forming into habits. To such habits there is already an intellectual side or the meaning more or less articulate which the world and life are beginning to have. Very early too the child witnesses specific religious phenomena. We cannot hide from him our sacred books, our churches, our worship. The real question, then, is never when shall his religious training begin? for it really begins with the beginning of experience, and it goes forward with experience."

Our problem, then, resolves itself into how we shall interpret to the child these early experiences; or, better still, how we may guide him into such an interpretation as shall eventuate in a satisfying God-consciousness; how we may help him to grow in the knowledge of God so that desirable religious attitudes and habits will result. However, the scope of early religious education is broader than the establishing of a right relationship to God, for if, as we believe, religion is a mode of living, religious education must touch all the experiences of the child, must seek to interpret his relationship to his entire environment and to build right attitudes and influence right conduct according to the capacity of a little child. Religious education is, then, distinctly both moral and social.

The suggested solution.—The failure in the early reli-

gious education of Mr. Wells so forcefully stated in the passage which we quoted was a failure due to a lack of understanding of child nature. Little children are timid and dependent; they easily yield to fear; they are intensely emotional. They accept on faith what is told them, having little reasoning power. They live in a world of fancy, so that with very little suggestion from the adult, ogres and demons and dragons grow as if by magic. The power of God as the maker and ruler of the universe was evidently overemphasized in the case of Wells, while the idea of God as a loving Father, protecting and caring for all little children, was withheld or placed in the background; hence the disaster in making the connection between the child and his God.

It is imperative, then, for success in early religious training that the teacher understand the characteristics and needs of the child whom she is to teach and that the curriculum and methods of teaching be based upon this knowledge. Unless we know how to gain admission we shall knock in vain at the citadel of the child's mind; we shall not only fail to make any impression but to get any spontaneous expression from him. He will look blankly back of us; he will wiggle and twist and squirm; he may try in every way to distract us from the subject in hand by irrelevant remarks, or he may make a dash at any moment for freedom and a more interesting occupation.

On the other hand, we may be deceived with apparent success, for children are imitative little creatures, and it is quite possible to have them go through the forms of a religious service without the slightest idea of its meaning. True success comes only as the teacher understands the possibilities for religious education at this age and utilizes the dominant instincts and tendencies, the compelling interests; as she considers the physical basis, the mental grasp, the emotional response; in other words, she must work *with* the nature of the child, not contrary to it.

The physical basis—from four to six.—Therefore we would throw upon the screen, before we go farther, a picture of this little child from four to six years of age. He is growing rapidly. His body is very active. The fundamental muscles are developing in speed and accuracy of coordination. His senses are alert, sometimes termed “hungry.” The body is plastic and habit-formation thrives. He is sensitive to changes of heat and cold and very susceptible to contagions. His endurance is slight and his fatigability is high. He has little power of inhibition, and therefore “sitting still” soon makes him and everybody in his vicinity nervous.

Dominant instincts.—The great tendency to play captures the life to such an extent at this period that it may probably be called “play life.” Activity, like play, is very inclusive; the child tends immediately to respond to every stimulus by some form of activity. He is rhythmical; he notes repetition and responds to rhythm with the whole body, arms, legs, hands, or feet. He is curious, eager to see, hear, touch, taste, smell. He may be destructive in his testing of things. He begins to ask many questions.

This is the period when dramatic imitation flourishes. Now this child is a horse, then a fire engine, again a soldier and by-and-by an aeroplane. There is not much plot to his play and there are few characters, but for the time being the make-believe has become the real. This little child lives to the beat of horse’s hoofs, the clang of the fire engine, the tum-ti-tum of the soldier’s drum, the whiz of the plane. He likes to manipulate all kinds of materials and he delights to make things with his hands—albeit these things are very crude. It takes his imagination to see a cat in the wobbly lines or a man in the clay lump. He is easily frightened and prone to racial fears such as those of darkness, strangers, high places, animals. His lack of experience and of control over his environment aug-

ments these fears. He is individualistic; that is, he wants what he wants, when he wants, as he wants. He looks out for himself always but unconsciously, and "the big emotional thrill is in getting."

However, the child is now beginning to show decided interest in other children and in cooperating to a certain extent or playing with others. Heretofore he has acted alongside of but not with others. The group is very small though. He is eager for the approval of parents and teachers and begins to reveal sensitiveness to the opinion of other children. The nurturing instinct is strong; he shows protection toward or care for dolls, plants, animals, babies; but not the degree of responsibility of the next period. He is very communicative. His vocabulary is limited but growing; he talks much and is very frank and outspoken.

"I like your new trousers," says the Sunday school teacher. "My mother made them on Sunday," is the instant rejoinder.

This child shows affection to parents, relatives, teachers in return for benefits received and usually by physical demonstration. He is filled with wonder as he stands on tiptoe before the mysteries of the world. He easily and spontaneously worships, making no distinction between the secular and the religious. All life is holy to him.

Mental characteristics.—Sense perception is very evident; the child is busily engaged in absorbing the physical world about him. Accuracy of observation is lacking. Attention is of comparatively short duration; interest as a rule is fleeting rather than sustained. Memory is operative on spatial and temporal lines. "I went to visit my grandpa. My grandpa has a cow and a pig and a chicken. I ate pumpkin pie. My grandpa gave me an apple." This is a typical memory contribution at this age.

The reasoning power is awakening; the child is beginning to

generalize and makes very surprising applications. His questions show the dawn of rational inquiry.

"How do little children get to God when they die?" asked Jean, aged four and a half.

"God just takes their little hearts," answered the perplexed mother.

"If God took only Bobbie's heart, then how will Bobbie know his mother when she gets there?" demanded Jean.

This child is very suggestible; one idea starts a whole sequence. He is very credulous too; his lack of experience makes him an easy mark for the adult or older child who wants to tease or is too lazy to think out an honest answer that will satisfy. He is continually putting together, in new ways, his images gained through sensory and motor experience, and there are apt to be confusion, inaccuracy, and lack of attention to detail. Truth is not a virtue of the child of this age. His emotions are both intense and transitory. Laughter and tears are near the surface and it is only a moment's journey from one to the other. Joy and sorrow are immediately and violently shown by outward behavior. He acts impulsively in responding at once to any stimulus, having, as already stated, little power of inhibition.

Spontaneous interests.—This child is interested in such objects and materials as invite investigation on a sensory plane; in vivid colors, in noises, in moving things, in pleasant odors, in things to eat, in soft and silky textures, in fire and water, in simple toys, in blocks and clay and sand. He is interested in pictures, especially those with bright color, few objects, and familiar activity. He is interested in living things; in plants, in birds and fish, in all animals, particularly pets such as the cat, the dog, and the rabbit. He is interested in babies, in other children, in the members of the family, in the workers who touch the home, as the milkman, postman, and car-

penter; in such community protectors as he sees—the policeman, the fireman, and the soldier. He is also interested in activities, many of which have already been mentioned—investigating and observing, manipulating and making things, talking and singing, listening to and telling stories, bodily movements which may or may not be rhythmic, representative and dramatic play, and a few very simple social games.

CHAPTER II

CHILD NATURE AND RELIGIOUS EDUCATION

WITH a picture of the characteristics and implied needs of the child from four to six before us, it is apparent that religious education cannot be predominantly intellectual; but, as Kirkpatrick says, "it must be of the heart more than of the head, and perhaps even more of the hand, a *training in doing*." What, then, are the possibilities for and the demands upon religious education at this age?

Conditions favoring health and growth.—In view of the physical basis it is evident that for the sake of the child's present and future good it is very essential that we provide a room or rooms with adequate lighting, plenty of sunshine, an abundance of fresh air, and an even temperature between sixty-five and sixty-eight degrees. Because of the susceptibility to contagions and the serious consequences in these years, a most careful quarantine should be maintained and all children with coughs and colds kept apart from the other children. Because of the plasticity of the bony structure of the body it is particularly important that chairs which fit should be provided, and that the child should be taught to sit well back in the chair with feet flat upon the floor.

As the inhibitory centers mature slowly the child should be allowed much motor activity and should not be required to "sit still" except for very short periods, varying from five to ten minutes. A variety in the activities, together with the short periods suggested, will prevent physical and mental fatigue.

Need of rich sensory-motor experience.—The child is

hungry for sensory experience and for physical activity. If in teaching religion we can furnish an environment rich in things to investigate with the senses—as flowers, birds, pets, pictures—and if we will allow the freedom for this testing, we shall not only satisfy a need of the child but we are providing for a wealth of clear, accurate imagery. Such imagery lays the basis for a comprehension of religious literature and for all spiritual experience which must employ imagination.

The span of attention, we have said, is short; memory is desultory, recall being along sensory-motor lines; suggestibility is great; the mind holds few things at once; the imagination is limited and crude. Therefore the material provided for song, story, and dramatic play should be concrete, full of action, vivid with sensory quality, with short plot, few characters, and largely familiar facts. Such material will be appreciated, comprehended, and used by the child.

Use of handwork.—There is a growing interest in manipulating, drawing, and constructing. This interest may be satisfied by the provision of suitable materials and utilized in illustrating story and song and thus in expressing thought and feeling. Results are crude but meaningful to the child. He has all the joy of a Raphael as he reads in his daubs of glorious red and yellow, tulips and daffodils and dandelions.

The process of learning is not complete until the cycle of impression-expression-impression has been made. The child understands the story of the Good Shepherd much better after he has worked out that story in the sand or built a sheep fold with the blocks and taken in and out his imaginary flock.

Value of communication.—The child is naturally communicative; he wants to talk constantly. He likes to tell his experiences to a sympathetic friend. As his social world enlarges to take in other children he enjoys conversing with them. Conversation, therefore, is a spontaneous interest. The

teacher may utilize it as a medium through which she may gain an insight into the child's mind, may know what his thoughts and feelings are, always remembering that these may be interpreted by the revelations of the body as well.

Not only does the child convey ideas to the teacher and the teacher to the child through conversation, but the children influence and inform one another. Prayer or communion with God should be a talking to God and, therefore, is based upon this instinct to communicate.

Importance of habit formation.—The nervous system is very plastic in these years and the forming of habits goes on apace. Not only physical and mental, but social and religious habits are being acquired. Behavior is becoming very prominent in this child's world; he criticizes William, who fails to put the blocks away properly, and he finds fault with the way Mary holds the doll.

Good examples are very important in stimulating the formation of the right habits, and approval and disapproval from the teacher is recognized. "I like the way John is standing," from the teacher is sufficient to secure an immediate straightening of twenty small figures and the simultaneous demand, "See how I am standing!" Habits of neatness, cleanliness, consideration for others, prompt and cheerful obedience, should be formed.

Stimulating moods of morality.—Not only does the child notice behavior but he is quick to catch the spirit of behavior. The teacher may provide pattern experiences from the life about him and she may give him stories with right moral issue, encouraging dramatic imitation based on these sources. The experience of feeding winter birds was spontaneously dramatized by a group of children. Some were birds and some were children feeding them; the little birds came and ate the crumbs that the children threw to them. By this play all the

children felt gentleness, kindness, and a sense of protection for smaller and weaker things. The child thus gets the spirit of good behavior and will experience the moods of morality. The foundation is laid in feeling for a moral life.

Basis for a rational faith.—This child is credulous, but he reveals in his questions the dawn of rational inquiry. He is satisfied to accept the word of an adult in answer to his questions, and he seeks help in solving his little problems. It is true, too, that his imaginings are apt to be confused, inaccurate, and to lack attention to detail. For all of these reasons he needs a teacher who will be absolutely sincere and truthful and who by her replies to his questions will lay the basis for a rational faith later.

The child's relationship to God, to Jesus, to people, as well as the causes for many of the natural phenomena, are easily accepted at this time; and it is exceedingly difficult to dislodge the superstitions and false interpretations sometimes inculcated.

Development of the simplest moral standards.—Along with the interest in behavior there is an appreciation of the simplest moral standards and a growing social cooperation. The beginnings of cooperation in the group of children as well as in the home should be controlled by such rules or standards as the child can appreciate. A new child in a kindergarten refused to do what the teacher asked; so well developed was this sense of right in the children that they took matters in their own hands immediately. "You can't stay here," they said, "unless you want to do what Miss Smith asks." Approval and disapproval can be used in setting the standard, and imitation also is very effective in bringing all the children to it. A group of children of the same age is essential to the normal development of every child.

This child is absorbed in individualistic interests, he is impulsive in action; but his social consciousness is growing to

include not only the members of his family but his circle of playmates and certain outstanding helpers of the home. The teacher, while recognizing the absorbing character of the individual interests and the impulsive nature of the child's activity, must lead him to consider other members of the group. She can develop self-direction by securing prompt, cheerful obedience to rules necessary for all, giving the individual child a choice with the consequent feeling of pleasure or dissatisfaction. James, aged four, began to scream because he could not knock down the church that the children were building. He was taken into an adjoining room where he was alone. "James," said the teacher, "we want you with us but we can have only children who play happily in our room. If you are ready, you may come back; if not, you may stay here. Which will you do?" Three times the teacher had to return to ask that question. The third time James, with a winning smile, put his hand in hers and came back to the children.

Control of the emotions.—The emotions of the child of this age are dominant, transitory, intense. He suffers keenly from fear, jealousy, or rage, and should be shielded from intensity of unpleasant emotion. A child who had had no other children in the family was suddenly confronted by a household of them when her mother opened a day nursery. They used all her playthings, took every nook and corner of her nursery, and absorbed the most of her mother's time. The child suffered such jealousy that her disposition became morose and sullen and her health uncertain. She had continual colds and indigestion until a wise physician surmised the cause and called the mother's attention to it.

Through happy play experiences, stories, and music the right feeling attitudes should be developed and provision made for wholesome emotional expression. The children in a kindergarten asked to make valentines. They were allowed to send

for the proper materials. When the package was opened there was great joy. "Let's dance," said Anton, "because we are so happy." And dance they did with the materials in the center of the ring—up and down and all around, clapping their hands and laughing in glee. The teacher of religion needs most of all to work for the right emotional background, for it is absolutely essential to desirable religious experience.

Utilizing love of rhythm and repetition.—Susceptibility to rhythm and repetition is characteristic of this child and he possesses the ability to express rhythmically. The teacher may bring stories, songs, and verses with repetition and rhythm, and may introduce movement to the rhythm of music. The indirect effect is to harmonize the emotional nature of the child; the outer control of movement has an influence on inner control. The rhythmic appreciation is the beginning of musical appreciation and expression, which is a vital part of religious experience.

Awakening of a love for God.—The child is naturally dependent and trusting; he is also timid. He reaches out for love, protection, and sympathy. He is able to appreciate the love of father and mother and the others who minister to his comfort, and he responds to their care and kindness with a warmth of affection that is evidenced by active demonstrations when they appear.

By the same process of feeling, if God is presented to him as the unseen but loving Father who made the sunshine, the dandelions, and his pet rabbit, who "keeps care of him when father and mother are not by," as one little child expressed it, he will gradually through the imagination build up a conception of the great Father God, and will offer a wealth of love in return for benefits received. "Oughtn't we to thank God?" said a little girl in a kindergarten. "'Cause we have such things to play with—blocks and our doll Bluebell, and the pic-

ture books, more than lots of little children have." If Jesus is spoken of as the friend of children and his kindness to every one in need is dwelt upon, the child's love will go out to him also.

The beginning of service.—There is a tendency in these years on the child's part to care for weaker things, to be kind and sympathetic when a need is understood and to do for all those to whom his affection goes out spontaneously. "The life of childhood," says Miss Patty Hill, "may become gradually and almost unconsciously transformed by Christian ideals at work in such small matters as watering a thirsty plant or protecting a dumb animal." The child likes to make little gifts for father and mother, he is very happy to wheel the baby, and he will share his toys with a friend and his food with a hungry child. All of this is the beginning of service.

Preservation of wonder.—Some one has said that, "The Eternal Child, as he moves through this universe, shouts at everything he sees in the presence of the mystery of life. So-called common things are not common for him; all is penetrated with mystery. As, with wondering eyes, he turns the pages of nature's illuminated textbook of field and forest, sea and sky, God stands ever more fully revealed, for the Beyond draws nearer to us when we wonder."

A group of kindergarten children sat one windy morning under a tall pine. Everything was moving, and the branches of the pine were especially active.

"What makes the wind?" said one child.

"The branches of the trees," replied another.

"No," commented a third, with perfect assurance, "God."

The teacher should respect the child's wonder and not brush it rudely aside. Nature study should be appreciative rather than analytical.

The approach to worship.—The child instinctively shows reverence in the presence of people praying. He should not, however, be expected to pray himself until his knowledge of and love for God prompt the expression. Prayer is communion, and when the child prays, Elizabeth Mumford tells us, that which matters most is his attitude toward God and not the form of his petition.

One morning at Sunday school the children had told a number of happy experiences, when one little girl said, "Couldn't we thank God?"

"Yes," said the teacher. "What shall we say to him?"

"Thank him for my baby," "For our new automobile," "For my pink stockings," "For the flowers," and "For the cookies," came spontaneously from the group.

The teacher very reverently bowed her head and tried to include every item in the thanksgiving. When she had finished the little boy by her side whispered, "But you forgot the cookies," and was not satisfied until the words were added, "Thank you, God, for the cookies too."

The prayer or thanksgiving may be sung as well as spoken. Another morning the children were using the hymn:

"For the lovely morning, all the earth adorning,
Praise and thanks be given to our God in heaven."

The song had come at the climax of a very happy hour out in the sunshine.

"I love it," said a little girl. "Let's sing it again," and over and over they sang it reverently.

The influence of environment.—And now we come to the last and possibly the most vital factor in the child's religious and moral education—the environment, perhaps better termed the atmosphere, which, because of the child's suggestibility and tendency to imitate or reflect, has greatest in-

fluence. You are familiar with the lines of Walt Whitman's poem:

"There was a child went forth every day,
And the first object he looked upon, and received
With wonder, pity, love or dread,
That object he became.
And that object became part of him for the day,
For a certain part of the day, or for many years,
Or stretching cycles of years."

Every object that is placed in the rooms for the children should be carefully selected, and flowers, hangings, colors, furniture, pictures should be chosen to make a harmonious and restful whole. Everything has its influence in producing or interfering with the atmosphere of order, beauty, and reverence. Not only do these material things influence the child, but most of all the people with whom he comes in contact. To quote from Norsworthy and Strayer, "Good temper, stability, care for others, self-control and many other habits; respect for truth, for the opinion of others and many other ideals, are unconsciously absorbed by the child in his early years. Example, not precept, actions, not words, are the controlling factors in moral education." If the attitude of the teacher or parent expresses the consciousness of a higher Presence, the children will instinctively acquire the feeling of reverence; if the daily living of the teacher is sincere, joyous, just and helpful, so will theirs tend to be.

CHAPTER III

ACTIVITIES AND MATERIALS

THE activities through which the child secures religious education are based upon his instinctive equipment and spontaneous interests. These activities are story-telling, singing, conversation, prayer, rhythmic expression, dramatization, and handwork.

Let us briefly consider the purpose or value of each as used in religious education, the standard in selecting the material for these activities, and the presentation of this material to the child.

Story-telling. — Primarily the story must give the child pleasure, for all other values are dependent on this first essential. If the child does not enjoy the story, he is not interested and he does not attend. The great purpose of the story in religious education is to convey truth, to give ideals, standards, to awaken the emotions of love, reverence, sympathy, and to suggest avenues of expression, to fill the child with a God-consciousness.

What stories shall we select to realize our aim? For the child of four and five a few stories may be used from the Bible, some from folk lore and others from modern contributions. This child enjoys the familiar experience. The story for him must be short, full of action, with few characters, simple language, and positive outcome.

The story for the little child should be told, inasmuch as he is more likely to lose interest in a story read from a book. He needs to feel the close personal touch with the teller. The story-teller must know her story well and she must have a

clear understanding of its meaning. She must be able to re-live it through the imagination so that its characters, activities, and situations are real. The English should be beautiful, appropriate, and of childlike simplicity. The day after a story had been told to a group of children, one of them essayed to retell it to the group. When she had finished, John spoke up, "You told it all right, but Miss Margaret told it prettier!" There should be dramatic representation through the voice, expression of face, and occasional gesture, yet with quiet self-control. If the story touch the sacred, there should always be the reverent atmosphere. For the little child the movement from introduction, through plot to climax needs to be swift with enough detail to clarify the action. There should be no attempt to point a moral at the close, but a confidence in the story to convey its own lesson.

Song. — Music, and especially the song, makes a strong rhythmic appeal to the child and as strong a social appeal. Little children love to sing with others. But as the child needs the rhythmic and social values in music he needs equally the emotional stimulus and expression furnished by music. Emilie Poulsson says: "Bird and beast, garden flower and shell from the sea, are all wonders that thrill the little child who is just discovering them as if they were newly created for him. The song fixes these things in his thought and expresses the feelings for which he, unaided, would have no fitting expression." So responsive is the child to music that it becomes a mighty power in the hands of the teacher. Under its spell children are transformed from galloping horses to flying birds, changed not only in activity but in spirit too; from gentle mothers rocking their babies to martial soldiers following the flag; from hilarious laughter to quiet devotion. There is no other element so potent in creating the atmosphere of devotion without which there is no worship. It induces the rever-

ent gentle mood, and brings unconsciously the spirit of prayer. It calls forth the emotions of love and sympathy and gives them expression.

Simplicity should be one of the first considerations in selecting music, but variety and beauty of form are also necessary. The lines should be short, the stanzas should have few lines. The pitch of a little child's voice which is high should be observed and the piano accompaniment should include the full melody. The thought should be childlike, expressed clearly with familiar words and direct appeal. The verse should be good poetry in its simple rhythm and charming embodiment of the child's moods and interests. The final test of a song, however, is in the welding together of the music and the words. Not only must the rhythm of the one fit the rhythm of the other, but they must both interpret the thought and feeling unerringly. Here the folk song sets the standard for the modern child's song in its naïve simplicity and beauty. Many types of songs may be used for purposes of religious education, as greeting songs, nature songs, patriotic songs, songs of industry, lullabies, festival songs, and songs of prayer and praise. All the songs should have a happy or at least a contented note, as sad music moves many little children to tears.

The desire to sing may be aroused in a little child by listening to music. It is important that the pianist have a sympathetic touch and that she play softly and be able to follow the children. The song should grow out of the experience of the child. It is introduced sometimes through an observation, a story, a picture, or a conversation. The new song or hymn may follow the story, being sung at the close by the teacher without any explanation. If the thought is already in the mind of the child, he will have little difficulty in understanding provided the singer is careful to enunciate plainly. If the song appeals, the children will want to sing it over and over until by repetition it is their own. The teacher should take

occasion to repeat the words and talk a little about them if she thinks there is any chance for misunderstanding on the child's part. We have perhaps heard of the child who interpreted "Jesus, Saviour, pilot me!" as "Jesus, save your pie for me." To keep up interest in the song until it is the possession of each child a picture illustrating the song may be shown, the song may be dramatized, or nature material brought in. After children have learned songs it gives them great pleasure to sing them alone or in small groups. Such requisites for good singing as a soft voice, a smiling face, a high tone, throat expansion and a long, slow breath, the child catches by contagion sympathetically from the teacher. "Be it, live it, and the work is done."

Conversation.— By means of conversation the child not only asks questions and receives answers, thus gaining information and enlarging experience, but he communicates his ideas to others. Conversation offers the teacher the greatest opportunity to get close to the children, to discover what they really think and feel, and through the exchange of experience to influence them. Conversation serves too as a way of uniting the group in a common understanding and purpose.

The topics of conversation are as varied as a little child's experience, now of the activities which are being carried on together, again of the familiar home happenings and the members of the family, then it may be of some novel or exciting occurrence or perhaps of the wonders of nature and the goodness of God. Some of the contributions are trivial and of interest only to the individual child and others offer the suggestion for a worthwhile discussion of value to the entire group.

The function of the teacher in a conversation is a very important one. First of all, she has to give the necessary freedom. Some teachers suffer the delusion that they are conducting a conversation when really they are running a monopoly.

In other classes all is as silent as the tomb because the teacher suppresses or fails to stimulate. She it is who must provide the incentive for conversation through pictures or objects, through a story or her own relating of some incident of interest to all. If she but provide a social situation, such as planning for a birthday or sending flowers to a sick child, she will have a chorus of responding voices. A question vital to the children will bring forth many guesses and mayhap the true answer. It is the teacher's part also to select the topic for group enlargement, to choose from the acclaiming voices the one that shall be heard, and to see to it that the one chosen is heard by all. She may help the little child to complete his thought by a suggestion or an artful question here or there. She it is who gathers up the single contributions and guides to a satisfactory conclusion. Sympathy and insight are essential to success in this most difficult of arts, the conducting of a conversation with a group of little children.

Prayer.—Prayer is a conversation or communion with God. It enriches the life to include a larger fellowship, it stimulates the imagination to visions of the unseen, it touches the emotions with a sense of great love and kindness, and it stirs to acts of helpfulness and service.

As a little child talks to his friends of those things which most deeply interest him, so, if prayer is to be communion, he must speak to God of that which lies nearest his heart. It may be a request for the toy engine which he dreams of by night and longs for by day; it may be thanksgiving for the flower in his garden or for the baby brother at the hospital; perhaps it is a plea for care as he crosses the street or meets the big black dog at the corner.

Whatever the children in the group are grateful for or need, the teacher must discover and help them to express in prayer. By arousing their sympathy for others she can gradu-

ally include prayer for these too. A few words spoken in a quiet, reverent tone will create the right atmosphere for devotion. The imitative little children will quickly bow their heads, fold their hands and close their eyes as they watch the teacher. Some will say the words with her, others will only listen at first and a very few may keep the eyes wide open with a look of wonder. The prayer if an original one or if a form, ought to be very brief; from one to three sentences are sufficient, or four lines of verse at most. The teacher should respect the worship of the children and not close the prayer until every voice is still. Some will pray with the group and others will repeat more slowly, closing later. The sincerity and utter forgetfulness of all else in a little child's praying when he truly communes with God, is the most beautiful thing one can imagine.

Rhythm and dramatization.—Some vigorous activity is essential for little children; the body requires it and the attention is lost in time without it. If free and spontaneous, it gives the child such joy as ought to be connected with the hours devoted to religious education. Much activity of the child at this age takes the form of rhythmic or dramatic play with other children. Through such play the child expresses his emotions and thoughts. He comes to understand the world about him as he represents the carpenter or the soldier, as he flies like a bird or gallops like a horse. He is socialized through playing with other children—learning cooperation, consideration for others, fair play.

The simplest form of dramatic play is rhythmic expression or characterization of mood. The sorrowful mood is expressed by the slow walk; the contented, happy mood in the quick walk or march; the joyful mood in the gay skip. Then there is characterization through personification, when the child represents by his activity bird or beast, workman or sailor. Finally

the characterization may be carried through a complete action with the fully developed plot. The children march briskly up and down with alert bodies and happy faces; suddenly some one thinks of being soldiers and with flag and drum the marching continues; by and by tents are erected, the soldiers march out and parade, then break ranks and return to their tents. Here there are shown the steps of which mention has just been made; in the child's play, however, one step is now represented and again another. As the children make the transition from kindergarten to primary their plots are longer and more complex. The organization of the four or five-year-old is as a rule extremely simple.

The teacher must see that the piano accompaniment for any rhythmic activity is strongly accented and that the pianist catches the natural rhythm of the children as they march or run or skip. The hands and feet as well as the whole body may keep time to the music. No little child should be forced to join in dramatic play until he is ready to do so, although the timid child needs to be frequently invited. A little boy watched the other children skip recently at Sunday school; presently he rose and began to join in the activity. When he was questioned at home as to what he had learned at Sunday school, he stated with great pride that he knew how to dance. In rhythmic movement the body should be as free as possible; it is, therefore, a mistake to insist that the hands be held rigidly at the sides either in marching or skipping.

In order that the child may personify with true understanding and dramatic feeling, he must have gained through experience vivid images of that which he seeks to express. A group of children watched some baby rabbits for several days; they were entranced with their little soft bodies, alert movements, and hopping. Finally one morning some of the children began to play that they were rabbits with such clever imitation that the spectators could fairly see the round bodies, button tails,

and hind legs of the real bunnies. The teacher may enhance the child's imagery by play with material, by pictures, by tone of voice, by colorful words—in any or sometimes in all of these ways. To ask little children to dramatize a story after telling it to them once is a great mistake. The child must know the story thoroughly before dramatization is expected. If the request to dramatize comes from the children it is a sure indication that they are ready for some expression. However, that expression for the four and five-year-old needs to be exceedingly simple. Often it is sufficient to let them characterize the principal figure in the story, as the bear in *The Three Bears*; later they can take the parts of Father, Mother, and Baby Bear, and still later Goldylocks may be introduced. The children need the teacher's help in selecting the characters in the play, in working out the setting and in organizing.

The piano may be used as the organizing element. The little child will employ few words (possibly very brief dialogue), but most of his play is pure action. The dramatization should be as spontaneous as possible; the teacher who continually interrupts, dictating every movement and every word, is carrying through the forms of a drama when the spirit is absent and is stifling the true art impulse. If the children are thus dependent upon her, they are not yet ready to express dramatically or the material or organization is too difficult for them. The teacher needs to be able to guide the activity and at the same time to efface herself. She has the knowledge of true art form which the children lack, and it is therefore her place sympathetically and artfully to help them find it.

Handwork. — The physical value of handwork is too evident to need explanation, and it is not with this value that we are chiefly concerned in religious education. There is no better way than through handwork to develop power to think, and even the little child can set and solve his problems. It is as a

means, therefore, of getting information and solving problems and as an avenue of self-expression that the handwork is very valuable. It gives the child great pleasure and impresses the lesson of the hour often indelibly. Moreover, the children are usually in small groups for this activity and many times cooperate in a social enterprise, as in the making of picture books for the children's ward in a hospital; and thus a social spirit is developed.

Many materials may be used. Some of the important ones are blocks, sand (every room should have its sand table), clay, paper, pictures, paste, scissors, and crayon. Projects that require a long time for completion or a great amount of skill in execution have no place in the period devoted to religious education, as the very difficulty in execution diverts from the thought or ideal that the child is trying to understand or express through this medium. The materials, as well as the ends for which they are used, must be adapted to the capacities of the child; they must appeal to his interest and offer the maximum opportunity for self-expression.

The handwork may sometimes be used to illustrate the song or story, to provide setting for the dramatization, to express some original idea or feeling that has been aroused in connection with the other activities of the morning or possibly at home or in the outside play, or it may be used for a social purpose. Whatever the occasion the teacher must be sure that it is a real project, a whole-hearted purposeful activity on the part of the children. They should understand and desire to do the thing that is proposed. Sometimes the idea may originate with the teacher, sometimes with a child, and again each child makes his own choice. By suggestive questions and by the use of imitation and discussion the children are helped to master difficulties. The materials should be kept neatly, each child being responsible for the care of his own and as far as possible for putting them away. The teacher

should appreciate the effort of all; everyone will want her comment even more than the praise of one another. The children should have the opportunity to use or play with what is made, as this will greatly enhance its value in their eyes. When they build a church with the large floor blocks, they may play going to church and may even reverently fold their hands and pray as they stand before its open doors; if they have made little baskets in which to carry crumbs to the birds, they may fill the baskets and scatter the crumbs from the open windows.

The order of procedure.—As has been suggested, the whole life of the little child is characterized by the play attitude. The play attitude, therefore, must characterize all of these activities when they are selected for purposes of religious education. They must be joyous, spontaneous, entered upon whole-heartedly, employed as a means of expressing the thought and feeling of the child if they attain the desired end. Moreover, they are so closely related in the life of the child, as in their development by the race, that in the expression of one experience song, story, conversation, prayer, dramatization, and handwork may be used. Pictures led to a conversation about the Christ-child. Then one of the children started to sing Luther's Cradle Hymn; another child wanted to show how to hold a little baby. Everyone dramatized holding a little baby very carefully. A story about the Christ-child was asked for, which was followed by framing a picture of the Nativity. The children were so delighted with the result that they skipped joyously around the room and then came to the piano wanting to sing about the Little Lord Jesus again. When the teacher suggested thanking God for babies and for the Christ-child there was a heartfelt response.

While it is desirable to have a tentative order of procedure,

it is equally desirable that this order should be elastic enough so that the different forms of activity may be utilized as they will best express the mood, the thought of the moment. The teacher who works with the emotional, veritable will-o'-the-wisp which this child is, must be able to play up to his changing moods and flitting thoughts, to create her program with the help of the children, so that it may represent a real living together. This requires not less but more preparation; it is not an easy thing to do, but, rather, calls for the greatest skill.

With this ideal in mind, the lessons in this First Book in Religion are presented, not as a prescribed but, rather, as a suggestive course of study. The teacher who covets the highest measure of success must adapt them to her own group of children, and must remember that no organization beforehand can be substituted for the organization that must go on moment by moment in the classroom. The contributions or the reactions of the children are a variable quantity like the weather, which can never be prophesied with absolute certainty.

CHAPTER IV

THE SETTING

THE need for a suitable environment and its influence on the child have already been mentioned. It may be of help to give a few practical suggestions about the room, furnishings, and equipment.

The room.—The child at this age demands not less but more space than the adult. The ideal room therefore should be large enough to hold the handwork tables, the sand-table, the chairs, and still allow space for rhythm and dramatic play. There should be no sense of crowding. The ceiling ought to be fairly high, from ten to thirteen feet, for good ventilation, and there should be a number of windows for light and air. If possible, the exposure should be southeast to secure the morning sunshine. The decoration may be in soft tones of green or tan with darker woodwork in brown. The green and tan are colors restful to the eyes and make the room light. The furniture and hangings should harmonize with the scheme of decoration.

The furnishings.—The piano is very important. It should be sweet-toned and in tune. The Mosher chair or one equally well made is desirable for posture and may be purchased in two heights to insure comfort to all the children. The round tables are preferable, as they seat more children for the space occupied and are more conducive to the social atmosphere. Chairs and tables should be correctly adjusted to one another and to the children.

Windows which open on a garden or overlook trees, grass,

or water permit the children to share in nature even when indoors. When the windows are raised in the spring and fall, the trees, the flowers, the birds, and the breezes are included in the environment. The covering for the floor may be linoleum or cork in dull brown or greens. If the floor is finished without covering, it is helpful to have rubber tips on the chairs as a quiet room conduces to a reverent spirit.

There should be a cloakroom or curtained alcove for the wraps and a rack or some zinc boxes for the rubbers and umbrellas. A chest of drawers or a built-in cupboard is almost a necessity to hold supplies. There should be a desk or table for the teacher, a few comfortable chairs for visitors, a movable blackboard, a small, low table for plants, and a picture screen. To give a touch of color blooming flowers may always be brought in by the teacher or the children.

The equipment.—In addition to the sand-table which has already been mentioned and which can be made to order by a carpenter or purchased through one of the supply houses, there are several other necessary articles in the permanent equipment. A set of blocks such as the Hennessey may be used for building inclosures, houses, or churches. Scissors, crayolas in the eight colors, chalk, paints in at least three colors, brushes, paste, and toothpicks or slats for handling the paste, will all be needed at different times.

There should be a plentiful supply of manila paper, of construction or mounting paper in gray, brown and white, and of folding paper in the rainbow colors. Small pans or dishes may be used to hold the water when painting and for the paste. Plasticene, or preferably clay, is desirable for the modeling. Handwork boxes for the tables are a great convenience; desk baskets in the wire, reed, or wood may be secured from a desk-supply house.

One or more dolls with small chairs, and possibly a doll

carriage or cradle, will make the room more homelike and will occasionally be useful in the dramatization. A silk flag should be a part of the equipment of every room, and small flags are desirable in sufficient number so that each child may sometimes carry one in the march.

The pictures.—As a final contribution the beauty of the room is greatly enhanced by a few well-chosen pictures on the walls. Every normal child is interested in pictures. They broaden his experience, they stimulate his imagination, they aid his understanding, and they develop his love of the beautiful. A little child was looking intently at Raphael's Sistine Madonna.

"Where was the mother when he painted her?" the child asked.

"She was not anywhere," the teacher replied. "He thought of her."

After a pause the child remarked, with intense admiration, "Say! but he must have thought she was beautiful."

Children are attracted by bright colors or light in the picture, by suggested activity, by animals or children, by familiar objects, persons, or scenes; most of all by the picture which tells a story on their plane. The pictures which are brought to them should meet these requirements, and those which are permanent, presenting an appeal that is constant, should be the best art. The following is a suggestive list from which five or six may be selected as permanent:

Jesus Blessing Children, Plockhorst.

The Sistine Madonna, Raphael.

The Madonna of the Chair, Raphael.

The Good Shepherd, Plockhorst.

The Lost Lamb, Shroud.

A Little Child Shall Lead Them, Strutt.

The Infant Samuel, Reynolds.

The Christ Child, Murillo.
 Christ Child, Sinkel.
 The Nativity, Muller.
 The Holy Night, Correggio.
 The Apparition of the Shepherds, Plockhorst.
 The Arrival of the Shepherds, LeRolle.
 Rest in Flight to Egypt, Titian.
 Adoration of Shepherds, Murillo.
 The Virgin at Six, Zurbaran.
 The Angelus, Millet.
 Feeding Her Birds, Millet.
 The First Step, Millet.
 Bringing Home the New Born Calf, Millet.

CHAPTER V

THE PROCEDURE

THE procedure will depend somewhat upon the place and the time where the material is used. Wherever this may be, the hour will open with preparation of the room and work and with greetings to the children.

Order of service.—After the children have arrived, a conversation period with more general greeting may follow. If any of the children have birthdays, these may be recognized. If there is a Cradle Roll Department, new babies may be welcomed to it. When a collection is brought by the children, it should be received early in the hour, as the money, even when carried in an envelope or pocket book, is a cause for distraction until safely deposited.

After these more general forms, the special material for the day may be presented, and the contributions of the children received. Sometimes this part of the hour consists of a picture, flower, object, or animal study, and discussion. There are always songs, verses, or a story, and sometimes a dramatization. The prayer is woven in where it will express thought and feeling. Handwork usually follows the story in its function of interpreting or expressing. After the separation into the smaller handwork groups there is always a coming together again for a song or two and a brief closing prayer. The personal good-by of the teacher is cherished by each child.

Birthdays.— The recognition of his birthday means so much to the child that he looks forward to the day sometimes for months. It is an opportunity too for others to express their



WHEN THE BIRTHDAY CANDLES ARE LIGHTED

love and good wishes for him. The children like to guess whose birthday it is; they can usually tell by the pleased, conscious look on the face of the birthday child. They may sing the birthday song to him:

“Happy Birthday we will sing you;
Many wishes we will bring you;
We will light the candles gay,
For you are five years old to-day.”

(Songs for the Little Child.)

The tiny birthday candles may be used and the small tin holders in which they fit. As many of the candles may be lighted as the child is years old. While they burn he may choose his favorite song and the children may sing it with him. Then he is glad to carry each candle to a playmate who blows it out for him and wishes him “A Happy Birthday” or some other joy. Perhaps the teacher will provide a flower or a card for the birthday child. All the children may repeat very softly:

“Love we are bringing thee,
Playmate so dear.
God give thee happiness
All through the year.”

Instead of the verse an informal prayer may be made from the children’s wishes, as, “Dear Heavenly Father, please give John a happy birthday and take care of him on this and every day.”

The Cradle Roll.—Whenever a new baby comes to the home of any child in the group there should be a welcome for it. The child should have the opportunity to tell about the coming of the baby and the facts which he has gleaned concerning it; its name, how big it is, what it looks like, its lack of teeth and hair, its inability to walk or talk. The teacher

may help him with questions and suggestions, and the other children who have babies will chime in with their experiences. A lullaby may be sung and the dolls held in lieu of a real baby. The Lullaby from Songs for the Little Child, may be used.

The children will also enjoy the following song entitled "My Baby," in connection with the rehearsal of what their babies do :

I've a cunning baby boy,
And his name is Myron Lee.
He can sleep in mother's arms
And he rides on father's knee.
He can laugh and he can crow,
He can pull my hair—oh, oh!
He's a jolly boy, ho, ho!
And he's very fond of me.

(Songs for the Little Child.)

The baby's name may be entered on a Cradle Roll card if there is such a department. Perhaps a little gift may be made for the baby—a pretty picture pasted on a card, a bright chain or a red ball out of paper strips to hang on a string by his side. After the children have been led to feel how precious a little baby is, they may join in a prayer of thanksgiving: "Dear Father in Heaven, we thank Thee for Thy many gifts to us, but most of all for a little baby."

The offering.—Where an offering is brought by the children, it should be so motivated by the teacher that it is a real gift on their part. This can be done by arousing their sympathy for some other child or group of children whom they wish to help. Often pictures make these children more real. The needs of a little child of which he is most conscious are material ones, hence he can understand best the needs of others for food and clothing. "I saw their little dusty houses as I was

going into the city," said Eleanor aged five and a half in speaking of the poor children in the great city. "They have to wear long black stockings, black shoes that are laced up tight and black dresses because their fathers is dead!" It was summer time; this child and her playmates were wearing socks and slippers and pretty, light dresses; so to her this picture that she painted represented the essence of misfortune and need.

Those to whom gifts are given should not as a rule be far away; "home missions" are nearest to the little child and appeal most strongly to his interest. He should have an opportunity to plan how his money is to be spent and should have word frequently from those to whom he gives. Their appreciation means everything in stimulating him to further giving. He is radiant when thanked and usually wants to repeat the experience immediately.

The children may pass by a low table and drop their coins in a basket. If a march is used at the time of the offering, the children combine a needed physical activity with the giving.

The money may be counted and the teacher may talk with the children as to what the sum will do. A prayer may be used, as: "Dear God, we bring our offering to thee. Please bless it and the little children for whom we bring it."

PART II
LESSONS IN RELIGION

CENTERS OF INTEREST FOR THE YEAR

THE subject-matter for these lessons is selected from the child's experiences in nature, in the home and the neighborhood, and in the kindergarten. Bible stories and stories from many other sources are included as illustrative and interpretative material. It is the aim through this material to help the child to find God everywhere present in his world as the Great Father of all, to know Jesus as a friend of little children, to grow in a consciousness of his relationship to his environment and to develop in response such moral and religious attitudes and habits as a little child is capable of.

AUTUMN

- I. Getting Acquainted.
- II. What Little Children Have at Home to Care For.
- III. Fall Treasures.
- IV. Changes That Surprise.
- V. The Bulbs Are Planted.
- VI. The Gift of the Harvest.
- VII. Home Activities.
- VIII. What a Child Can Do to Help.
- IX. Thanksgiving Is Coming.
- X. What Thanksgiving Really Means.
- XI. The Thanksgiving Festival.

WINTER

- XII. God's Greatest Gift.
- XIII. The Joys of Christmas.
- XIV. The Christmas Festival.
- XV. After Christmas Play.
- XVI. The Lights at Night.
- XVII. The Christ-Child.

- XVIII. Winter Sport.
- XIX. Winter Cold.
- XX. Winter Birds.
- XXI. When Jesus Was a Boy.
- XXII. Valentines a Gift of Love.
- XXIII. A Little Child's Heroes.
- XXIV. The Hero Festival.

SPRING

- XXV. Jesus Grows to Be a Man.
- XXVI. The Coming of Spring.
- XXVII. Glad Easter is Here.
- XXVIII. The Garden.
- XXIX. The Wind a Playfellow.
- XXX. The World of Living Things.
- XXXI. Every Living Thing Needs Care.
- XXXII. The May Festival.

It is not the intention to prescribe in this series the activities of the children or to limit the initiative of the teacher, but to offer suitable materials and ideas from which selection may be made of those best adapted for use with the individual group.

The number of Bible stories is necessarily small, since only a few are found in the Bible within the comprehension of the child of this age. The Literature Committee of 1920, International Kindergarten Union, in their selected list of stories to tell to children in kindergarten have named only three—The Birth of Christ, The Boy Samuel, and Moses in the Bulrushes. The simple realistic story of which many are included in these lessons is most suitable at this period.

The songs given with the lessons are found in *Songs for the Little Child*, published by The Abingdon Press. There is a picture supplement for use with the series also issued by the same publishers.

AUTUMN

LESSON I

GETTING ACQUAINTED

FIRST impressions are all-important, and they are lasting. The little child must be made to feel at home in his new surroundings, and at ease with playmates and teachers before he can enter into new activities or appreciate other subject-matter. He needs time to get accustomed to the other children, to learn some of their names, to investigate the place in which he finds himself. Any one familiar with a child's response on the first day in a new situation, knows how his eyes travel from one thing to another, how he watches the other children, how absorbed he is in all that is going on. He scarcely heeds at all when his own name is called and very often he refuses to take part.

Preparation :

Therefore on these first days the teachers should make much of the greetings with each individual child, should notice any little treasure which the child is carrying or any new garment of which he is manifestly proud, should see to it that the children have the opportunity to go freely about the room, noting the pictures, the flowers, the bird, the chairs and tables. Everything will be of interest to the children and every chance to explore will help them to feel acquainted.

If the children can be brought together as they are looking at pictures or watching the bird or smelling the flowers, at first in smaller groups, and their names mentioned to one another, gradually informal conversation will take place, one hand will slip into another, and the new friends will want to follow each

other about for the rest of the hour. Moreover, this enlarging of the social consciousness and supplying of the need of the child for companionship are among the most worthwhile results of the time spent together.

Greetings:

After the informal greetings which we have described and which should be a part of each period, but a longer part of these first days, the teacher may bring the children to the piano or to a circle or half circle of chairs near the piano and continue the conversation in a more general way. She may mention the names of the different children and tell something about each one's home or baby or dress or toys in order to help in this process of getting acquainted.

The child is delighted with the individual recognition and smiles shyly as his name is mentioned. Perhaps he volunteers information about himself or his possessions and the children who know each other will let that fact be known. Possibly the teacher may suggest counting to see how many are present. The children enjoy the counting and are especially interested in the size of the group, so much larger than the home circle. If the teacher wishes to use a greeting song, it may be brought in at this time. I suggest the following:

"Good morning to you, children dear,
Good morning, we will say,
We'll sing and play while we are here
And have a happy day,
And have a happy day!
And have a happy day!"

(Songs for the Little Child.)

Rhythm:

The refrain of the song may be sung with the syllables la-la, and the hands may be clapped or the feet tapped to the rhythm. This will introduce the physical activity needed

by the child and will help in developing the rhythm and the melody of the song. At the conclusion of the singing the children may walk about the room several times while the piano plays a well-accented march rhythm. The windows should be opened during this activity. The children will enjoy the marching to music and they will be rested for another period of conversation and story.

Pictures and conversation :

The teacher may present one or more good pictures of the family such as are found in the picture supplement. She may show the pictures and then ask the children to tell her about them. They will immediately respond with some such expression as "I see the mother." "Look at the little baby!" "We have a baby. It can't talk." "What is the father doing?"

Through the stimulus afforded by the picture the teacher is receiving many confidences about the child's own home and family life. As he shares with these new friends the familiar experiences of his past he begins to feel decidedly closer to them. The teacher accepts every confidence, dwelling upon the ones that are of the most interest for the group, stressing now the mother's care of the baby, father's gift of a new toy, or big brother's assistance in teaching the little fellow to jump.

Song and dramatization :

Perhaps some of the children know a lullaby which mother sings to them or to the baby. "Hush-a-bye, Baby" is likely to be familiar to all. The children may sing this over several times, gently rocking to the music. If there are one or more dolls in the room, these may be held by would-be little mothers, making more realistic the dramatization. Other songs used at home may be suggested which can be sung either by individuals or by the group. No little child should be urged to sing alone on this first day, nor later, in fact, unless he does so gladly.

Prayer:

When the love of home and the dear ones there has been stirred by this recall (and the teacher should be sensitive to her atmosphere in choosing the right time), she may ask the children if they wish to thank the heavenly Father for father and mother and the baby. She may suggest that all the heads be bowed, eyes closed, and hands folded, for the outer form will conduce to the spirit of devotion. If her voice is quiet and reverent, she will secure the desired response. When all is still, she may say, very slowly, "Thank you, heavenly Father," and then wait until every child has finished, who will participate.

Handwork:

The children then go to the tables for the handwork period. They may paste on mounts of gray paper small copies of one of the pictures presented in the conversation period. If such copies are not available, any small pictures of a baby or the other members of the family may be used. It will make the handwork mean much more to the children if the teacher talks about the picture again at the table. Then she may suggest mounting it to take home. She can show how to put the paste carefully around the edge of the picture, first turning the picture face down on the table.

Paste sticks, small brushes, or toothpicks may be used for the pasting, and the child must be told often at first about the small amount of paste necessary. When the pictures have been placed on the mounts and firmly pressed down, the children may return with them to the circle about the piano, where they may look at one another's pictures and perhaps sing over again one of the songs used earlier in the period.

Dismissal:

The hour may close with a prayer, "Dear heavenly Father,

please take care of us until we come again." Then the teacher may informally dismiss the children, saying good-by, however, to each child before he leaves the room. The children should be aided by the teacher and her assistants to find all their possessions satisfactorily, as grief over a missing rubber or a lost picture may spoil the impression of the hour.

LESSON II

GETTING ACQUAINTED (CONTINUED)

Review:

In the second period together the procedure will be much the same as in the first. The greetings will continue to be emphasized, the "Good morning" and the "Hush-a-bye, Baby" will be sung with any other appropriate music that the children may suggest; the pictures may be used again and one or two new ones added; the conversation will include new incidents of home life brought in by the children and the teacher. The teacher may especially emphasize everything mentioned about the baby and ask questions concerning the care given by the children to the baby, as "Did you ever hold your baby?" "Who takes care of the baby when mother is busy?" "Does the baby like to have you play with him?"

Such simple rhythm and representative play may be used as the children suggest through their contributions and as will be necessary to give them enough motor activity. After one of these periods of activity—perhaps the holding of the baby, playing pat-a-cake, or peek-a-boo—the following Bible story may be told without any preliminary introduction. If the children have been sitting in the circle or half circle, it is well to bring them into a closer group about the teacher for the story. It is important that every little child should be comfortable before the story begins; there should be no crowding and every one should be where he can see the teacher's face.

Story:

Once upon a time there was a mother and a baby,

and the baby's name was Moses. The mother was glad when God sent the baby Moses to her, but she was afraid that she could not keep the baby safe. There was a wicked king in her country who wanted to get rid of all the babies of the Hebrew people; and Moses' mother was one of the Hebrew people. The wicked king planned to throw any Hebrew baby that was found into the river.

The mother asked God to help her keep the baby safe. When he was very tiny she put him in a room and closed the door carefully. No one could hear such a little baby even when he cried; but he grew fast, and by and by his crying and his cooing and his crowing could be heard outside the door. Then the mother feared that the servants of the wicked king would hear and would take Moses away from her.

She made a little basket from reeds which she wove together. She lined the basket with pitch to keep the water out, and then she put the baby into the basket. She carried both down to the river's edge; and let the basket float among the tall grasses near the bank. Moses' sister Miriam loved him too, and came down to the river with the mother. Now the mother had to go back to the house to do her work, and she said, "Miriam, will you watch the baby while I am gone?" Then Miriam watched the baby and one other watched him too—that was God, the heavenly Father.

As Miriam was watching hidden in among the bushes, she saw a beautiful lady coming to the river with her maidens, to bathe in the water. It was the princess, the daughter of the wicked king. Before Miriam could stop her, she had parted the grasses at the river's edge and was looking down upon the baby Moses. "Oh, see the baby in the basket!" she said. "He must be one of the children of the Hebrew people." The baby Moses began to cry and the princess was sorry for him. She said, "My father shall not throw him in the river."

When Miriam heard that, she ran to the princess. "Shall

I go to call a nurse for the baby?" she asked. And the princess said to her, "Go." You can guess for whom Miriam went. She found Moses' own mother who came to the princess. The princess said to the mother, "Take this child and nurse it for me." That is how God helped the mother to keep her baby safe.

Following the story the beautiful picture of "Moses in the Bulrushes," by Delaroche, may be shown. After all have seen and talked about the picture the teacher may suggest this or a similar prayer: "We thank you, dear God, for taking care of the baby Moses. Please take care of us and of our babies."

Handwork:

The children may go to the tables and mount small copies of the picture in the way suggested for the first handwork lesson. The story may be simply retold by the teacher to the smaller handwork group in connection with the picture study at the table. It is well at this time to suggest the pleasure that mother and father will have if the child will tell them the story after he goes home. This gives a motive for retelling the story, and each time that the child expresses any part of it he is making it much more fully his own. Every opportunity to bring the home and school closer together should be embraced.

Dismissal:

The dismissal can take place in the same way as was indicated for the first period.



AS THE CHILDREN COME

LESSON III

WHAT LITTLE CHILDREN HAVE AT HOME TO CARE FOR

NEXT to the home and the family of which the child has been speaking he is usually most familiar with and most interested in pets. He talks freely on this subject; it affords a stimulus for handwork expression and dramatization. In the joy of caring for these helpless animals the child forgets himself. It would be well to welcome one or more pet visitors this week to make the lesson more concrete. God is thanked for the pets.

Preparation:

In the preparation period it is not only important that the teacher should greet each child as he comes in and take a moment for the brief visit about the things that are of keenest interest to him, but she should welcome the help of the children who come early in the preparation of the materials and the room. In the first place, all the children should be encouraged to be independent in taking off and putting on their own wraps as far as they are able. In this way the teacher may help the child not only to become more independent, but to consider the mother at home, relieving her of much waiting on him.

After the wraps are removed they should be carefully hung on low hooks in the children's coat room by the children. There will be various duties about the room, such as the filling of the flower vases, the putting on the screen of the incidental pictures, the preparation of the handwork boxes. With all

of these details the children are happy to assist and such service may carry to the home.

Greeting:

From this active preparation the children come together for the good-morning talk and song when the teacher may recognize the new child, the one who has been absent, or the birthday child in a special way. It is at this time that the children are often eager to show some little treasure that they may have brought in—a leaf, a flower, a picture, or a toy. Sometimes interesting and worthwhile conversations center about these contributions.

Then almost always there are confidences of supreme importance to the individual child which he wishes to tell the group as “My father came home from New York,” “We had dinner at my aunt’s house,” “I’ve got a little dog!” The teacher accepts these, the child is satisfied and the group brought closer together. Sometimes a few words of prayer either of request or thanksgiving are inspired by these experiences.

During this time or at the close, some rhythmic activity should be used, either clapping to the music of the song or marching or skipping to music, informally with no emphasis on succession.

Pictures and conversation:

A few new pictures of children in the home with the baby or caring for pets—birds, kittens, a dog or rabbit—may be placed on the picture screen and shown to the group. Conversation concerning these pictures will take place among the children with the teacher guiding to bring out the necessary care in each case as, “What is the little girl giving the kitten?” “Where do you suppose the kitten sleeps?” “Does the kitten like the warm hearth?”

The little child will not only answer the questions and ex-

press his ideas about the picture, but he will tell many incidents about his pets and the care for them, as: "I have a little dog. He likes a bone." "Our bird sings when he has a bath." "My kitten scratched me on the cheek." "I give our rabbits bread." Among the pictures will be some of the baby, and the teacher may lead the conversation once more to the way the children help care for him. They may sing, "Hush-a-bye Baby" as a group and individually, while one or two hold the dolls.

Story and dramatization:

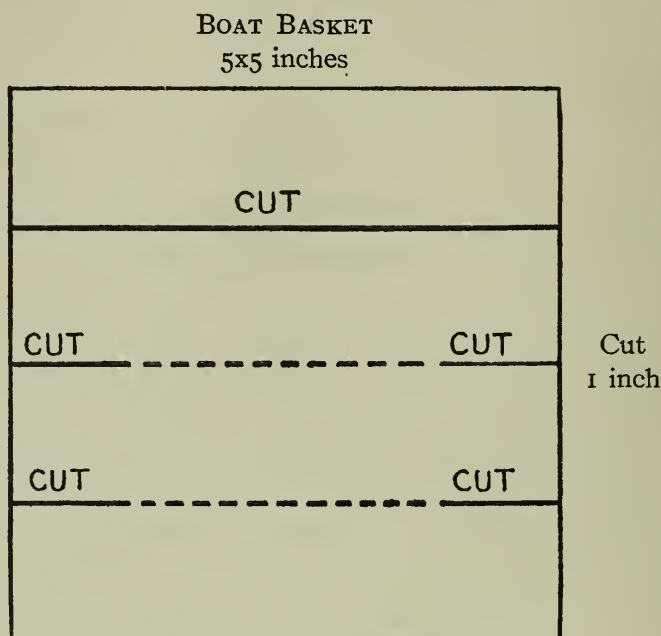
Then the teacher may retell the story of "The Baby Moses," in the same words as she used before—the children will resent any changes. After she has told the story the children may look at the picture again; this time the teacher may ask suggestive questions; as, "Where was the baby?" "Why did the mother put him in the basket in the water?" "Who watched him when the mother went away?" "Who found him in the basket?" "What did the princess do with the baby?" "Shall we thank God for watching the baby and ask him to watch our babies?"

After the prayer, the children may want to dramatize the story. They can do so very simply by letting one child represent the mother, who puts one of the dolls in a basket and places it in a make-believe river, by letting another child represent Miriam, who watches near by, and by selecting a third child as the princess, who rescues the baby. Very little conversation is to be expected; almost all of the story will be told in action. This dramatization should not be forced on the children, and the teacher should carefully select from the children who want to play the best ones for the parts. The setting should be agreed upon before the action starts.

Handwork:

The handwork may be the modeling of a little basket out of clay. Each child may be given on a piece of wrapping

paper a lump of clay about the size of an egg. The child may shape the little basket by putting his thumb in the center of the clay and pressing out the form. The teacher may help by modeling with the children. After the baskets are finished the teacher may cut from paper little babes for the boats. The children will enjoy reviewing the story with this play toy, and the story will be made more realistic thereby.



If clay is not available, a little basket may be made from paper as follows: a piece of square paper is folded once to make an oblong and again to make an oblong half the width.

The paper is opened and one strip cut off. The paper is cut at either end about an inch on the two lines, and the ends pasted together to form the basket.

Dismissal:

The dismissal may take place as suggested in the first lesson.

LESSON IV

WHAT LITTLE CHILDREN HAVE AT HOME TO CARE FOR (CONTINUED)

Observation and conversation :

On this day the teacher has brought to the class not only the pictures of the pets but one or perhaps two canaries. The cage is set on a table around which the children place their chairs at a sufficient distance not to frighten the birds. They watch the little birds intently.

The teacher lets one child fill the water dish and another one the seed dish; it is of the greatest interest to watch the birds eat. There is conversation too about when they should be fed and how much as well as what they eat. Children who have birds at home will volunteer information. A child can fill the bath tub for the birds and perhaps they will bathe if the children have been very careful not to excite them. Then they may sing after the bath. The children can interpret the song of the little birds by singing "The Canary Bird," from Songs for the Little Child :

"I'm glad to see you here,
Chee-ree-ree-cheer!
Chee-ree-ree-cheer!
I'm glad to see you here,
My little children dear."

Then what fun to reply to the little bird :

"We're glad to see you here,
Chee-ree-ree-cheer!
Chee-ree-ree-cheer!
We're glad to see you here,
Our little birdie dear."

Story: *How Dickie Came Back.*

If a story is wanted, the following true incident may be told:

Once upon a time there were some children playing in a room where there were two little birds in a cage. The windows of the room were open, and one of the children pushed the door of the cage up. Before she knew what had happened one of the little birds had hopped out of the door and flown out of the window.

"Oh, dear, dear, what shall I do?" cried Marjorie, for that was the little girl's name.

"Close the door quick so the other little bird will not fly out!" called Bobbs, who had seen.

Then the rest of the children heard, and they ran with Bobbs and Marjorie to the window. On the branch of the tree outside sat the little bird very near and yet too far to reach.

"I am sure that he will freeze if he stays out there," said Marjorie.

"Maybe the cat will catch him," said Harry.

"What can we do to get him in?" demanded Bobbs.

At first they thought they would close the blinds and make the room dark as they had done one day when the little bird flew out in the room. Then they saw that pulling the blinds would not make it dark outdoors and would not bring the little bird in.

"I'll tell you what I'll do, I'll climb the tree and catch him," said Harry.

"You will only frighten him away if you do that," said Marjorie.

Then somebody thought of calling the little bird, and they called him very sweetly again and again, "Here Dickie, Dickie, Dick"; but the little bird did not move.

"I am sure that Dickie likes apple," said Bobbs. "We will put a piece here on the table by the window."

"Yes," said Marjorie, "and we will put the cage with the other little bird on the table by the apple."

The other little bird was lonesome; she was calling too, "Sweet, sweet, Dickie, Dickie, Dick." When all was ready they closed every window but the one by the tree; Bobbs stood near in order to shut it as soon as the little bird flew in. The other children went away and were very still.

"Sweet, sweet, Dickie, Dickie, Dick," sang the little mate, and the apple lay temptingly near. Dickie hopped closer to the window; the children were breathless. Then he spread his wings and in an instant he was on the table by his little mate pecking at the apple. Bobbs shut the window; Marjorie raised the cage door and gently pushed the apple inside; Dickie hopped after it. You should have seen the children dance and heard them sing, "O Dickie, Dickie, Dick is safe again!"

Prayer:

The children will sing to the little bird visitors again and talk about the story. Then the teacher may suggest a prayer: "Dear Father in heaven, we thank *thee* for little birds. Help us to take good care of them." There will be no handwork period as the care of the birds has taken the time. The informal dismissal may follow the prayer.

LESSON V

FALL TREASURES

It will not be necessary to speak of the greetings and the preparations again unless to add some new suggestion from time to time. We can proceed to the material of the topic that is being introduced. Fall treasures are somewhat different in various parts of the country; what is given here is selected as illustrative of the kind of discussion and play which may be developed with fall nature material anywhere. The teacher and children bring some of the treasures to the hour together, examine them, play with them, and, of course, enjoy them. Again God is connected with the child's pleasure as its source.

Conversation:

The room is gay with the autumn flowers and the bright leaves brought in by the teacher and many of the children. Every table has its vase of them, and there may be branches in the wall pockets and in jars on the floor.

The children's faces are as bright as the flowers and leaves. They begin spontaneously to talk about them, and the teacher leads them to tell where they found these treasures, to note the colors in them, to connect them with the fall of the year. As the flowers are named the children will enjoy saying over and over a little verse like the following one, in which may be woven the correct names of the flowers and the month:

"Asters and daisies and goldenrod bright
Come in October to gladden our sight."

Sense game:

One each of the different flowers and a leaf may be used as material for a sense game. A child may blind his eyes and another hide one of the flowers or the leaf. The blindfolded child opens his eyes and tells which one is gone. The children delight in this little play, and they are becoming more familiar with the names of the flowers. Instead of using names, colors may sometimes be substituted.

Story: *The Maple Tree.*

Once upon a time a maple tree grew in the midst of a little child's garden. All summer the child had played in the shade of its thick green leaves. Now summer was gone and autumn had come. One day the mother said to the little child, "I want you to watch the maple tree carefully; something wonderful is going to happen to it."

The little child begged the mother to tell what it was, but the mother said, "No, it would spoil the surprise if I should tell you."

Every day the little child watched until finally one day she was rewarded. When she looked up at the maple tree she discovered that every leaf had changed to gold. "Mother, mother," the little child called, "I know the surprise. The maple leaves have turned yellow. They shine like the sun."

Song:

After the story the children may handle the leaves and talk about the changes in the leaves on the trees. They may sing about the gay leaves:

"Now the gay leaves on the trees,
Playing with the autumn breeze,
Whirling, twirling in the air,
Fall here and there."

(Songs for the Little Child.)

Prayer:

The teacher may say that God gives the beautiful flowers and the trees with the changing leaves and ask if the children would like to thank him for them. If she has chosen the right time, there will be an atmosphere of devotion even though only a few of the children may attempt to join in the prayer: "Dear heavenly Father, we thank thee for the beautiful flowers and leaves that come in the autumn."

Handwork:

As handwork, there are many suggestions that may be used. The children may have crayon and paper and draw freehand, leaves or fall flowers as they choose. Needles and thread may be furnished them and they may string chains of the real leaves, or leaf stencils may be provided and the children may crayon inside the stencils fastened with paper clips to a background.

Dismissal:

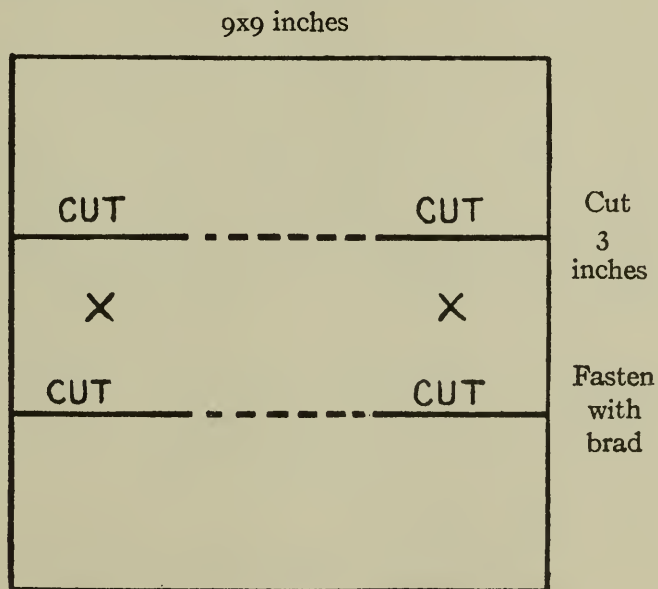
If there is time before dismissal, some of the familiar songs may be sung and the children may have the opportunity to show one another what has been made.

LESSON VI

FALL TREASURES (CONTINUED)

Handwork:

When the children arrive let them go to the handwork tables, and talk about going for a walk to the woods or park. Suggest that each one make a little basket in which to carry the treasures that he finds. Give the children construction paper in squares 9 by 9. Fold over one edge one third the distance to the other edge; then fold the other edge over to meet the new base line. Open the paper and cut three inches on either end of both lines. Fold over the outer squares thus made and fasten to the inner square with a brad at each side; a handle of the construction paper doubled may be fastened with the same brad.



Excursion:

As the children start on their walk they will be so full of happy anticipation that they will want to skip or run almost constantly for the first few blocks. Let them notice the fall flowers and gay leaves. They may want to repeat again and again:

“Asters and daisies and golden rod bright
Come in October to gladden our sight.”

Where it is possible to do so, they may dance with the leaves, run through piles of them, and crunch them under foot. They will enjoy gathering bunches of them and presenting to the teacher. Lead them to look for other treasures of the fall, particularly the seeds of different kinds, such as acorns, burrs, and milkweed pods. They can make collections of these in the little baskets. Any other objects of interest should be noted and appreciated.

On returning to the room the children may gather about the teacher and take the treasures out of their baskets, examining and talking about them. The teacher may lead them through question and suggestion to discover the little seed or seeds in each protecting case—the acorn in the acorn shell, the many winged seeds in the milkweed pod, the seed in the burr covering. The children can with a little help from the teacher discover the value of the burr as a means of scattering the seed, and the down on the milkweed for the same purpose. A delightful game may be played with the milkweed seeds, one or two children at a time acting as the wind and attempting to keep the little seed afloat. If there is time, the story of “The Magic Flower,” from Maude Lindsay’s *The Story-Teller*, may be told.

Story: *The Magic Flower.*

Once upon a time there lived a wee woman whose bit of

a garden was a delight to all eyes. Such flowers as she had! And in the midst of them, green as an emerald and smooth as velvet, was a grass plot with never a weed upon it. And through the grass ran a garden walk as white as snow. Every one who saw it declared there was no prettier garden in the king's country and what they said was no more than what was true.

Early and late the wee woman worked to keep her garden fair and lovely, but in spite of all her care whenever the east wind blew it brought with it a whirl of trash from her neighbor's dooryard, and scattered it among her flowers.

Alack and alas, what a dooryard was that! Except for the trash that was always upon it, it was as bare as the palm of your hand; and there was a heap of dirt and ashes as high as a hillock in front of the door. Everybody who passed it turned their eyes away from it, for there was no uglier spot in the king's country; and that is nothing but the truth of it.

Whenever the wee woman looked from her windows or walked in her garden she saw the dooryard, and many were the days when she said to herself: "I wish I were a thousand miles away from it"; and if she made up her mind, as sometimes she did, that she would trouble no more about it, the east wind was sure to come with a whirl of its trash. Oh, it seemed as if she were always cleaning because of that dooryard!

And what to do about it she did not know. She puzzled and planned, she wished and she worked, but she had come to the end of her wits when, one day, her fairy godmother came to see her.

"Never fret," said the godmother when she had heard the trouble. "In your own garden grows a magic flower that can set things right; and, if you will only tend it and watch it and wait long enough you shall see what you shall see."

And when she had pointed out the flower she went on her way, leaving the wee woman much comforted.

She tended the flower and watched it and waited to see; and while she was watching and waiting, the flower burst into bloom. The loveliest bloom! Every blossom was as rosy as the little clouds at sunrise; and the wee woman's garden was more beautiful than before because of them.

"'Tis the prettiest garden in the king's country," said every one who passed; and what they said was no more than what was true.

But as for the neighbor's dooryard it was as bare and ugly as ever. The heap of dirt and ashes grew larger every day; and whenever the wind blew from the east it brought a whirl of its trash into the wee woman's garden just as it had always done.

The wee woman looked each morning to see if the magic of the flower had begun to work, but morning after morning nothing changed.

"It is long waiting and weary watching for magic things to work," said she to herself, but because of what her fairy godmother had told her, she tended the flower from day to day, and hoped in her heart that something might come of it yet.

By and by the blossoms of the flower faded and fell and after them came the seed. Hundreds and hundreds of feathery seed there were, and one day the wind from the west came by, and blew them away in a whirl over the fence and into the neighbor's dooryard. No one saw them go, not even the wee woman knew what had become of them; and as for the dooryard, it was as ugly as ever with its ash heap and its trash. Everybody who passed it turned their eyes away from it.

The wee woman herself would look at it no longer.

"I will look at the magic flower instead," she said to herself, and so she did. Early and late she tended the plant and worked to make her garden fair and lovely; but she kept her eyes from the dooryard. And if the wind from the east blew trash

among her flowers, she raked it away and burned it up and troubled no more about it.

Summer slipped into autumn and autumn to winter and the flowers slept; but at the first peep of spring the wee woman's garden budded and bloomed once more; and one day as she worked there, with her back to the dooryard, she heard passers-by call out in delight:

"Of all the gardens in the king's country there are none so pretty as these two," and when she looked around in surprise to see what they meant she saw that the neighbor's dooryard was full of flowers—hundreds and hundreds of lovely blossoms, every one as rosy as the little clouds at sunrise. They covered the heap of dirt and ashes, they clustered about the door stone; they filled the corners; and in the midst of them was the neighbor, raking and cleaning as busily as if she were the wee woman herself.

"'Tis fine weather for flowers," she said, nodding and smiling at the wee woman.

"The finest in the world," said the wee woman; and she nodded and smiled too, for she knew that the magic flower had done its work.¹

Prayer:

After the children have been filled with the wonder and delight of this experience a brief prayer of thanksgiving may be offered: "Dear Father in heaven, we thank you for taking such wonderful care of the little seeds."

(If it is not possible to take the children for an excursion, the teacher may bring to the children the different kinds of seeds and may examine and talk about them as has been indicated. The play and the story may be used. The little

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baskets may be made at the close of the hour and each child may carry some of the seeds home with him. Garden flower seeds may be used instead of the wild flower seeds if desired.)

LESSON VII

CHANGES THAT SURPRISE

AGAIN the material is suggestive of what in different localities will be seen by the children to indicate the coming of winter. The fact that God's care has provided for this winter preparation is not beyond the child's understanding and arouses his wonder and love.

Greeting:

The children are now so well acquainted that they will enjoy greeting each other with a handshake when they come together in the morning. The Good-morning song suggested in the first topic may be used as a little game. While the first line, "Good morning to you, children dear," is being sung, any little child who wishes to say good morning to a playmate may find the playmate. They shake hands and bow. This play must not be forced in a prescribed fashion, but allowed to grow through suggestion and imitation. Never ask a child to greet another unless he wants to do so, and keep the spontaneity of the greeting through the form. It does not much matter here what kind of a bow is made or whether left or right hands are joined if the spirit of courtesy and good will is present.

Conversation:

Many changes are taking place out of doors; the leaves brought in by the children are brown and some of them are withered; the gay colors have departed; there are few flowers in the gardens; the birds are flying away. The chil-

dren have noticed some of these changes, to others their attention may be called by the teacher. "Why do the leaves fall and the birds fly away?" she may ask if a child does not propose the question first. The children have noted that it is getting colder; perhaps there have been already a few snowflakes and frost has been evident frequently. "Winter is coming," the children say, and these changes, they come to realize, are the preparation.

Song:

Some time during this conversation or at its close, the teacher may sing to them:

"The brown leaves are falling,
The birds will soon fly,
The shrill winds are calling,
'Dear Summer, good-by.'"
(Songs for the Little Child.)

After the song has been sung two or three times the children join with the teacher in the singing. They may repeat the words once without the music to be sure that every child has the correct wording. They may talk a little about the shrill winds and perhaps the teacher or the children will imitate the sound of this wind. If the shrill winds are blowing outside, all become very still and listen to the sound. Whistling to the tune gives the effect of the wind and is much enjoyed by the little boys in particular.

Representative play:

After the singing of the song, the children may wish to play that they are the brown leaves floating through the air or the milkweed down. They look out of the window for a few minutes and watch the leaves falling through the air. If the milkweed pods are still in the room, a few of the seeds

may be allowed to float over the room and out of the window. When the children have caught the feeling of this floating, on tiptoe with arms lightly extended they glide about the room. The pianist may use as instrumental music "Floating like a Feather," in *Rhythms of Childhood*, by Caroline Crawford.

Story in review:

After the activity the children may gather in a group about the teacher for the retelling of Maud Lindsay's story of "The Magic Flower." At the close the teacher and children may talk about what is happening to the flowers in the garden, bringing out especially the provision in the seeds for the renewed life in the spring.

Prayer:

Such a prayer as the following one may be used at this time or earlier in the session: "Dear Father in heaven, we thank you for taking care of the birds and the flowers in the winter."

Handwork:

As handwork the children may draw freehand a picture of the leaves falling through the air, of the bare tree dropping its leaves, of the birds flying away. Any representation that they wish to make will be welcomed.

LESSON VIII

CHANGES THAT SURPRISE (CONTINUED)

As the children come together they probably will volunteer more information concerning the coming of winter; they will have noted the same signs and perhaps other signs of its coming. They will wish to sing again:

“The brown leaves are falling,
The birds will soon fly,
The shrill winds are calling,
‘Dear Summer, good-by.’”

Rhythmic play:

The song may be followed by a representation of flying birds and falling leaves. This may be carried out in several ways. The birds may fly away (the children disappearing in the hall or cloak room). The leaves floating through the air may be represented again or some of the children may be floating leaves while others are flying birds. The same music suggested before for the leaves may be used and “Birds A-Flying” or “The Wind’s Blowing Us,” from *The Rhythms of Childhood* by Crawford.

Walk:

If possible, on one of the days devoted to this topic the children should be taken for a walk when they may observe the changes. If they see a flock of birds high overhead winging their way southward, the wonder of it is something that they will never forget. If the walk cannot be arranged, perhaps the windows will provide some desirable

observation or the teacher may bring in pictures showing flying birds, the leaves fluttering down, and the bare trees. God's goodness in caring for the plants and animals through the different devices for safety and comfort should be brought out by suggestion, question, and direct information.

Prayer:

All will be glad to join in the spirit of a prayer: "Dear heavenly Father, thou art good to us and to everything that thou hast made. We thank thee."

Story: *The Wee Nest.*

"The Wee Nest," in *The Story Garden*, by Maud Lindsay, may be told.

Once upon a time two little birds built a wee little nest in a pink rose tree.

(And a little boy saw them; but he did not tell,
For it was a secret, he knew very well.)

The nest was round and cosy and soft; and when it was finished the mother-bird put eggs in it—the prettiest eggs!

(And the little boy peeped in the nest to see,
But he was as careful as he could be.)

The mother-bird sat on the nest almost all the time to keep the eggs safe and warm; and when she was tired the father-bird took her place.

(And the little boy watched them, and wondered too
What would become of those eggs of blue.)

Day after day the mother-bird sat on the nest; but one morning she flew away singing her sweetest song. The father-bird sang too, for something wonderful had happened. The pretty

blue eggs were broken, but in their place were—what do you think? Baby birds, cunning and weak and wee.

(The little boy counted them, one, two, three,
Three baby birds in the pink rose tree.)

The father-bird and the mother-bird were busy all day getting their babies something to eat.

(And the little boy threw them some crumbs of bread.
"Perhaps they'll like these for their dinner," he said.)

The little birds grew very fast. It was not long before they were ready to learn to fly. Mother-bird and father-bird showed them how to spread their wings, and hold their feet; and the little birds tried to do just as they were told.

(And the little boy laughed to see them try;
They were so funny, and fat and shy!)

At first they could only fly from the rose tree to the ground; but soon their wings grew strong, and then away they went over the rose tree, over the fence, into the world.

(And the little boy called as he watched them fly,
"Dear little birdies, good-by, good-by.")¹

After the telling of the story an empty bird's nest from which the birds have flown may be examined. Each child will like to put his hand inside the nest to feel the form and the softness of it. The wonder aroused by the story and the touch of the real nest will shine in the eyes. "The Beyond draws nearer to us as we wonder."

Handwork:

A small piece of clay placed on a square of wrapping or manila paper may be given to each child. The children can put

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the thumb in the center of the piece and press out a little nest. An extra piece of clay may be given so that the children can make little eggs for the nest if they wish. Instead of a clay nest crayons and manila paper may be substituted and a tree drawn with a nest in its branches. The birds flying away from the nest in the tree may also be suggested in the picture.

Verse:

After the children have finished the clay nest or the drawing, the teacher may call them to her or she may let the assistant teachers keep them at the tables for the repetition of the following verse by Christina Rossetti. The verse completes the experience by suggesting the return of the birds in the spring; it alleviates the sadness which the child feels when he says good-by. The children may wish to repeat the verse with the teacher.

“Fly away, fly away,
Over the sea,
Sun-loving swallow,
For summer is done.

“Come again, come again,
Come back to me,
Bringing the summer
And bringing the sun.”

The following additional subject-matter under this topic is sketched in order that the individual teacher may have suggestions for using any good material at hand. Either the caterpillar or squirrel illustration might be developed more fully, and an entire period spent upon it.

Observation and conversation:

On one of the excursions the teacher and the children may

have found a few caterpillars to bring back to the room. A place for them is easily constructed by taking a large cardboard box and cutting windows in each side very nearly as large as the side. A coarse mosquito netting is put over the openings. If twigs are fastened in the box and the leaves upon which the caterpillar feeds placed inside, the caterpillars will thrive and will spin their winter nests as the children watch. Other cocoons may be brought in from out of doors so that the children will realize that the same process is going on there in preparation for the winter.

Verse:

As the children watch the caterpillars this verse by Christina Rossetti may be repeated for them:

“Brown and furry,
Caterpillar in a hurry,
Take your walk
To the shady leaf or stalk.

“May no toad spy you,
May the little birds pass by you,
Spin and die
To live again a butterfly.”

The mystery of this living again as a butterfly need not be fully explained; it will be one of spring's most wonderful surprises.

Further observation and conversation:

Many of the children have pets at home, and the teacher may lead them to note how much thicker the coats of these pets are becoming. They may then discuss with each other the length and thickness of Pussy's and Rover's furry coats, of the rabbit's and guinea pig's hair. If the children have horses and cows, they have other good illustrations. Perhaps there are

squirrels in the woods or parks near at hand or even in the trees outside the school. Their bushy tails will be noted and their busy storing of nuts in the holes in the trees or underneath the trees in the ground.

Picture Study:

"Little Freehold," by Carter, is an interesting picture to study in connection with the squirrels. The children will have many experiences of their own to contribute here too. Their part in feeding the squirrels as well as God's part in providing the nuts and a shelter for these little creatures, may be particularly dwelt upon by the teacher.

Song and Prayer:

The children may pray: "Dear heavenly Father, we thank thee for caring for the squirrels. May we help thee to care for them."

Handwork:

The teacher and children may talk about feeding the squirrels. They may suggest going to the grocery for nuts. The teacher asks what each one needs in order to carry his nuts to the squirrels. Baskets like those used for gathering the seeds may be made, this time with very little suggestion from the teacher if the children are given the squares of paper 9 by 9 inches.

Walk:

When the baskets are finished the walk may be taken to the store, the nuts purchased by the children, and the squirrels visited and fed. If it is not practicable to go to the grocery store, the teacher may bring the nuts and give to the children; or the children may take the baskets home and fill them there, individually visiting the squirrels later. If the

walk is not taken by the group, the children may wish to dramatize the feeding in the room. Some may be squirrels while the rest visit them and feed them from their baskets, the little squirrels hopping about on the ground and playing "pick up nuts."

Song: *The Squirrel.* (Songs for the Little Child.)

"With bushy tail and shining eyes
He leaps from tree to tree.
I bring him peanuts for a surprise,
And then he leaps to me."

LESSON IX

THE BULBS ARE PLANTED

THIS lesson suggests nature's part in producing more leaves and flowers again, and the child's part in cooperating with God in the making of more beauty. The Bulb Planting may be a festival about the time of the familiar one of Halloween.

Conversation and song:

As the weather grows colder there may be frost in the morning and the children come in with rosy cheeks and tingling fingers. They speak of the cold and of sliding on the frost, of finding ice on the pond and pictures on the window panes. They are filled with the joy of the winter time that is coming. At the climax of this expression the following song may be sung:

“Very cold it was last night;
Window panes are coated white;
Hoary frost lies all around
On the fences and the ground.
Ice has covered pond and stream,
And my breath is turned to steam.”

(Songs for the Little Child.)

Then the teacher may ask what has happened to the seeds, and the children find that they are covered by the brown leaves and by the frost. The brown leaves, however, keep them warm. The teacher may bring to the children the branch of a tree, letting them discover the little knobs which are the leaf buds. They note how carefully these are protected from the frost and the cold of the winter. The teacher may

suggest the planting of bulbs in the garden to make it beautiful in the spring when the wild flowers come up and the leaves come again on the trees. If a florist shop is near, teacher and children may walk over and purchase their bulbs. The children will be greatly interested in the brown house in which the little plants are sleeping.

The planting:

If the school has a garden, the children plant there preferably. They may dig the bed with small spades, put the bulbs in at the right depth and cover them over with earth. They may carry or rake leaves over the earth so that their bulbs will be even better protected than the wild-flower seeds. If the planting out of doors cannot be managed, pots of dirt can be provided, the bulbs planted in these, covered with earth and with straw and put in a cool, dark place for from three to six weeks. When brought out they should be put in the sunny windows and watered well. They will bloom during the winter and in the early spring, to the great joy of the children. The children will watch for the first green shoot and will note every step in the growing process. When the planting has been done, they may come together and talk over their anticipations concerning the garden and the blooming of their bulbs. They may ask God to help them care for the bulbs and thank him for the sunshine and the rain.

Review in story, verse and song:

The teacher may ask the children to choose one of the stories for retelling. Perhaps they will choose "The Magic Flower," or "The Wee Nest." The verses about the caterpillar and the swallow may be repeated and the song of the Brown Leaves may be sung. Perhaps there will be time for a dramatization of some of these activities, such as the flight of the birds south, the falling of the leaves, the going to sleep of the flowers.

Children like to play that they are seeds asleep under the leaves, then later to awaken when the spring rain and sunshine are announced. They curl up in quiet little balls on the floor, slowly unfolding and stretching up toward the sun.

Song: *Seeds Fall.* (Songs for the Little Child.)

“Little seeds fall to the ground,
Soft earth covers them from view,
Snowflakes form the counterpane—
So they sleep the winter through.”

LESSON X

THE GIFT OF THE HARVEST

THE fruits and vegetables are familiar to every child. The child in the city sees them in the groceries and on the carts; the child in the country, on the trees and in the garden. If possible all the children should have the opportunity to see a garden at least. Fruits, vegetables and nuts may be brought to the class and pictures and drawing may be used to illustrate. A little of the process of growth may be explained and God's part in the giving of sun and rain made clear.

Song and rhythm:

If the morning is cold and frosty, the teacher and children may comment upon the frost, the coated window panes, the ice on pond and stream. They will enjoy singing again the Frost Song introduced at the last period. Perhaps the children will want to show how they slide upon the frosty walks. Appropriate music (a slow three-fourths rhythm well accented) may be used as an accompaniment to this activity; the movement is a gliding one. The mood of the children may call for a different type of rhythm; happy as a result of the fall sunshine and crisp air they may delight in a quick, light skip. "A Clear Frosty Morning! Here We Go!" from *The Rhythms of Childhood*, by Caroline Crawford, may be used.

Conversation:

After the rhythmic expression, the conversation may be continued. The children may recall the planting of their

bulbs, and the various preparations for the winter which they have been observing. Perhaps some child may tell about the bringing in of fruit and vegetables from the garden and the orchard, or about the barrel of apples or box of pears that the family have received from the country. If the information does not come spontaneously from the children, the teacher may tell some experience of her own or may ask questions which will elicit the information about this further fall preparation. The teacher may propose a walk to a garden, an excursion to an orchard if such can be reached, or failing either one of these possibilities, a visit to the grocery store.

Excursion:

With two or three baskets, a little cart or wagon the happy group starts to the garden or the orchard. They will probably want to skip or run from time to time on this crisp morning and part of the joy of the excursion will be the anticipation in the going. When the garden is reached (the teacher ought always to visit the place previous to taking the children there, making arrangements with the owner about what she wishes to do), the children may first visit every nook and corner, finding for themselves the different vegetables and fruits. If the process of gathering and storing is going on or has been completed, the children may observe how the fruits and vegetables have been packed and stored. They may talk with the gardener and the teacher about the growth and also the necessity of gathering before the cold of the winter. They may then purchase from the gardener some vegetables for their pets and some fruit for themselves and their fathers and mothers.

Return to school:

The return will be at a slower pace; the baskets and the little

wagon are full and the children take turns in carrying or hauling. As they walk along together, they will like to say over their fall verses and this new one may be given if appropriate.

“The goldenrod is yellow,
The corn is turning brown,
The trees in apple orchard
With fruit are bending down.”

Conversation and prayer:

When the school is reached, the teacher and children divide the fruit and vegetables—perhaps keeping some for the school pets, if there are any, and for a fruit party the next time they come together. The prayer at dismissal may thank God for the good time of the morning and for the fruit and vegetables for the winter.

LESSON XI

THE GIFT OF THE HARVEST (CONTINUED)

Conversation pictures:

As the children gather about the teacher she may recall their excursion by pictures of fruit and vegetables. The pictures may show the garden or orchard earlier in the year, at blossom time or in the late summer. The children will enjoy the song of "The Orchard":

"If you go out to the orchard,
You will find the blossoms fair.
Some are pink and some are pearly,
And their fragrance fills the air.

"If you go out to the orchard,
You will find the apples sweet.
Some are red and some are yellow,
All are very good to eat."

(Songs for the Little Child.)

The children will remember their own garden experiences and will tell about the planting, the watering, and the weeding. The teacher may ask what the plants need most in order to grow and produce the fruit and vegetables. Some of the children will know the necessity of rain and sunshine.

Prayer:

Not only the gardener's or farmer's part in the harvest but God's part in the giving of rain and sunshine should be stressed. The children will gladly join in the prayer: "We thank you, dear heavenly Father, for the harvest."

Story: *Farmer Brown and the Apples.*

After a brisk march to the garden (make believe) and back again the children may gather for a story:

Once upon a time there was a good old farmer who had a wonderful apple orchard. Every fall he gave a basket of apples to each poor woman in the village, and he was always passing apples over the fence to the children as they went to and fro to school. When he walked in the village his pockets were bulging with apples which he doled out to hungry boys, to bright-eyed little girls, and even to the old men who sat in the sunshine reading their newspapers.

One fall Farmer Brown, for that was the name of the owner of the apple orchard, had the rheumatism so that he could not gather his apples or store them in the cellar. He was very much worried because he was afraid that a heavy frost would come some night and spoil the apple crop.

"Mirandy," he said to his good wife, "I don't know what we'll do without any apples to eat in the long winter evenings and I'm sure the children will miss them too."

"Don't worry," his wife would say. "Perhaps it won't frost till you're able to be about."

Now, there were some boys in the village who had been eating Farmer Brown's apples ever since they could toddle. They had missed the old man since he had had the rheumatism and they knew that he could not get his apples in before frost. They planned a little surprise for him and his good wife Mirandy. One night when the two were fast asleep, the boys came to the orchard, carefully picked the apples until there was not one red or yellow beauty left anywhere, packed them in barrels and rolled the barrels to Farmer Brown's cellar. All this was done so quickly and so quietly that not even the mice in the cellar knew nor the old horse in the meadow.

When Farmer Brown woke in the morning a heavy frost

lay on roof and fence and garden. "O, Mirandy," groaned Farmer Brown, "our apples are frost bitten sure as I'm standin' here!" And without waiting for a reply Farmer Brown hobbled out to the orchard, but never an apple could he find anywhere. After looking all about he walked slowly back to the house with a dazed look on his face. Suddenly his eye lighted on the open cellar door.

"I remember closin' that door the last thing before I went in the house for supper," said he aloud. "May be whoever took our apples helped themselves to barrels." He went down the cellar steps and the moment he stood inside the door he saw the barrels of apples, red and yellow beauties, a full dozen of them.

"Mirandy," he called in a trembling voice, "come here quick! Who do you suppose has been in our apple orchard and fixed up this surprise?"

"I'm sure I couldn't guess," said Mirandy, as she wiped away the tears, "but whoever they be, God bless them. It might have been some of them lively boys that you're always feedin' apples to. There's no tellin'."

Song:

The children may join in singing the song of The Orchard.

Handwork:

They will enjoy drawing apples and other fruits, or, if accustomed to using paints, painting them. Crayons and manila paper should be used for the drawing, and painting paper and paints for the painting. Apples and other fruits may be brought into the room where the children are working so that they can look at them to get clearer impressions of form and color.

LESSON XII

HOME ACTIVITIES

ALONG with the changes out of doors there are changes inside to correspond, and the little child is a part of these and very much interested in them. He likes to tell what is going on at home and the teacher helps him to appreciate better father's and mother's part. The child loves them more for the benefits received and God more for giving him a father and mother.

Song:

After the children have greeted one another they may sing any of the songs which they have learned. A song period is enjoyed either at the beginning or end of the morning and should occur frequently; in fact, the children should have some opportunity to sing during each class period in order that the song may become a permanent possession of the child. Little children enjoy the old songs with which they are familiar even more than the new ones. Certain songs may be dramatized while others lend themselves to a rhythmic response in clapping, tapping, or humming. Sometimes the pianist may play a few notes in order that the children may guess the name of the song. If the children or the pianist do not ask for "The Orchard," the teacher may suggest it. The song may recall the story of "Farmer Brown" which the teacher and children can tell again together. (Story and song given in Topic VI, Lesson II.)

Conversation:

The teacher may ask the children, if they do not volunteer

the information, how many of them have barrels or boxes of fruit stored away in the basement or pantry for the winter. This may lead to a talk about what mother has been doing to get ready for the winter, particularly the canning of fruit and the making of jelly and jam. The children may tell just how this is done; perhaps some of them have been allowed to help a little in taking the fruit out of the barrel, washing it and taking it off the stems. Other fall preparations may have been noted too, such as the storing of the winter's supply of coal, putting up the storm windows and bringing out more blankets for the beds.

Excursion:

If the teacher knows some one of the mothers well enough to ask for an invitation, it would mean a great deal to the children to call at one of the homes, see the coal in the cellar, the storm windows, and the supply of canned fruit. Even more interesting would the experience be if the mother were making jelly or jam and a few children at a time might watch the process. If it is not practicable to visit a home, a trip to the school basement may be made and perhaps to the domestic science kitchen, where the children may watch the older girls canning fruit. In any case a glass of jelly may be secured (bought by the children's pennies if that seems the best way).

Handwork:

After the return to the room the children and the teacher may plan a little party of crackers and jelly. They may make doilies for each one at the table. Squares of manila paper 6 by 6 inches and scissors are given to the children. They then proceed to fringe by making narrow cuts about three-fourths to one inch wide all around the edge. After the fringing if there is time, they may have the crayons

and draw a picture of one or more kinds of fruit on the doily.

The Party:

As soon as the work is finished a few children may be chosen to place the doilies on the table. The children may take their seats and one or two may help the teachers pass the crackers, each one with a small amount of jelly on it. The children should be cautioned before the party begins so that they will remember to say "Thank you" and to wait until all are served and grace is said before beginning the meal. This little training in courtesy and self-control is valuable to all, but especially to those who lack home instruction. When everyone has been served, the teacher may speak of God's goodness in providing the food and may repeat very slowly the little grace, asking that heads be bowed and hands folded:

"God is great,
God is good,
Let us thank him
For our food.

(If too much is suggested here for the time allowed on one day, the material may be divided and used for two days. The excursion may be taken on one occasion and the party may be held on the succeeding day.)

LESSON XIII

HOME ACTIVITIES (CONTINUED)

Song and conversation:

If the morning is a frosty one, the children will come in with tightly buttoned coats, caps and mittens; in fact, every day new winter garments are appearing. The teacher always notices these as the children enter, for they are very proud of them and want her to share their pleasure. After the children have gathered they may want to sing the "Frost Song," and the activity of sliding may be used again.

The teacher comments on the new winter suits, dresses, shoes, or stockings that she sees. Every child will want to display what he has and each one may be given a turn to show and to tell, going to the cloak room for his new coat, cap, or mittens if he wishes. As the children are showing their clothing, the teacher may question where the new garments came from, how they were made, who gave the money to buy them. In response the children will tell that mother made them or that they were bought at the store. Some will know that money was spent and that father gave the money to mother. They all know that they must have the warmer clothing because winter is coming. They may feel the difference between wool and cotton through touching cotton dresses and then woolen coats. The feel of the cloth will help them to appreciate the greater warmth of the latter.

Dramatization:

If the children are well enough acquainted (they probably will be by this time) to take part spontaneously in a drama-

tization, they may play house for a little while. There can be several families or one or two, according to the number of children, and there may be a clothing store with a storekeeper in charge. To make the play more realistic some of the caps, coats, and mittens may be transferred from the cloakroom to the store. The various mothers and fathers may take their children to the store and buy for them the winter clothes. There will be much bargaining and fitting and altogether a great deal of fun. The children will feel even more keenly father's and mother's part in making them happy and comfortable.

Story: *The Baby Samuel.*

After the dramatization the children may be told the story of the infant Samuel which beautifully reveals a mother's love and care.

Once upon a time there was a woman by name Hannah who had everything to make her happy except a little child. She wanted a baby of her own so much that often she wept. Her husband Elkanah would find her crying and he would say: "Hannah, why weepest thou? Am I not better to thee than ten sons?" But Elkanah could not comfort Hannah.

One day when Hannah was in the church she prayed to God to send her a little baby boy, and she said, "Lord, if thou wilt remember me and will give unto me a child, I will give him unto thee all the days of his life." God heard Hannah's prayer and he sent her the baby boy.

Then, indeed, was Hannah happy, and she wept no more, but smiled and sang all day long. Hannah called the baby Samuel. When he woke in the morning she fed him; when he slept she covered him carefully; she bathed him and played with him, and when he was hurt she kissed him and comforted him.

Samuel grew taller and stronger every day. By and by he



"SING, LITTLE CHILDREN, SING EVERYWHERE"

was a big boy. Then his mother remembered her promise to God, and she took him to the church and left him there to help Eli keep God's house beautiful. Hannah said: "For this child I prayed; and the Lord hath given him to me. Therefore also I have lent him to the Lord as long as he liveth."

While Samuel was at the church his mother was thinking of him. Every year she made him a little coat, and she went with Elkanah, her husband, to the church and gave it to Samuel. Samuel liked the coat that his mother brought him and he loved Hannah, his mother.

Picture:

The picture of Hannah and Samuel may be shown or "The Infant Samuel," by Reynolds. The children may pray: "Dear God, thank you for mother and father and for everything they do for us."

Song: *Praise Him.* (Songs for the Little Child.)

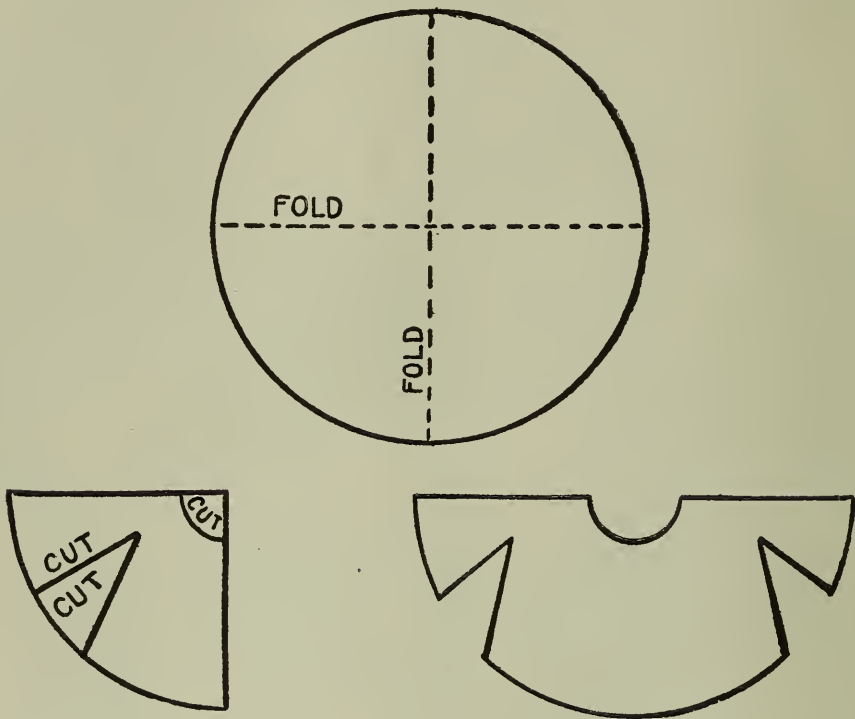
"For rain and sunshine and flowers bright and fair,
Father and mother who give us loving care—
Praise him, praise him, praise him, our God,
Sing, little children, O sing everywhere."

Handwork:

If every child had a doll, it would be fun to make coats or dresses for them very crudely out of cloth, using large needles and coarse thread. In lieu of this each one may be given a paper doll cut by the teacher, and he may make a little garment for it. A circle may be folded twice by the children, a line drawn indicating the sleeve and side of the skirt by the teacher and the children may cut on the line. Another line may indicate the cutting for the neck. This can be slipped over the paper doll's head and will make an attractive dress. The dolls may be played with and taken home. This experi-

ence gives the child again a keener realization of mother's and father's care for him.

DOLL'S COAT
7x7 inches



LESSON XIV

WHAT A CHILD CAN DO TO HELP

EVEN the little child likes to help, especially when he is in the loving mood. Such help should be welcomed and encouraged. The suggestions from the teacher are often acted upon later. Doing these little things in the home and for his pets is the small beginning of real service.

Picture study:

Pictures may be brought by the teacher showing the mother at work in the home and the child helping both outside and inside. These pictures will suggest such comments as, "I wipe the dishes," "Mother let me set the table," "I went to the grocery for some sugar," "The baby kept throwing his toys for me to pick up." The teacher can show the children how much they can help mother by doing these things when she is busy with the cooking and the sewing for them.

Dramatization:

The teacher and the children may play a little game of helping which the children will greatly enjoy. The teacher may represent the mother whose children are playing; she calls first one and then another. When the child comes the mother gives him some errand to do for her such as getting her a pair of scissors, putting away the paste, giving the flowers more water, or taking the doll who represents the baby for an airing. It will make the game more fun if sometimes the mother whispers her wishes; she watches to see what child will do his errand best. The mother never fails to thank her

children and to praise them for work well done. This game is play, but nevertheless it sets a standard for prompt obedience, ready helpfulness, and careful performance.

Story time:

The story of the infant Samuel may be retold and the picture used again. Perhaps the story will remind the children of the baby Moses and one or more will tell that story. A lullaby may be sung. Then the children may thank God for mothers and fathers and ask him to make them good helpers at home.

Handwork:

If there is time, a small picture of "The Infant Samuel" may be given to each child. The children may paste these on cards to take home.

LESSON XV

WHAT A CHILD CAN DO TO HELP (CONTINUED)

THE greeting song, "Good Morning," may include a further step when the children are ready for it. The two who bow and shake hands may skip about the room together while the music of the song is repeated as a little dance refrain.

Conversation:

The new winter garments which are appearing on some of the children almost every day will introduce again the topic of winter preparation in the home. The children will remember the talk of the last lesson and will volunteer more about the ways in which they have been helping at home. If they do not, the teacher may ask a question which will bring forth a further response along this line. She is trying to get a habit of helpfulness started in the home, and the standard set by her as well as her appreciation will have its effect upon the children. If the children want to play the game of errand, used at the last period, it should, of course, be revived.

Game:

Another game which the children will much enjoy is an old singing game in which the child in the center of the ring takes the part of one of the members of the family, imitating an activity that he has seen carried on. The other children follow him after he has imitated the activity. The words are:

"Did you ever see a lassie, a lassie, a lassie,
 Did you ever see a lassie do this way and that?
 Do this way and that way, do this way and that way,
 Did you ever see a lassie do this way and that?"
 (Songs for the Little Child.)

"Laddie," "mother," or "father" may be substituted for the word "lassie" and the characteristic activity shown. The motion for mother sweeping the floor, stirring the cake, dusting the furniture may be imitated, while father may be reading the paper, driving a nail, or starting the automobile. This little game gives the necessary physical relaxation and it also makes the child realize more clearly father's and mother's part in the home.

Story: *Take Good Care of Mother.*

If a story is wanted, the following real incident may be used:

One day a father, a mother, and a little girl of five were riding downtown together on the street car. The father held a big box on his knee and the three were talking together. Whenever they passed anything that the father thought the little girl would like to see, he would say, "Look quick, Marjorie; see that nice garden," or, "There's one of the new auto buses. How would you like to ride on the top of that?" or, "We are coming to the river. Maybe you will see a boat."

By and by the street cars came to the part of the city where there were many high buildings, a great deal of noise, and crowds of people walking very fast.

Then father said: "Mother, I wish I could go with you, but I have to be at my office this morning, you know. I don't quite see how you will get through the crowd with your suitcase and this big box."

Then Marjorie spoke, "I can carry the box, father."

"Well, well," said father, "I believe you can. Here it is!"

Just then the conductor called father's street, father kissed mother and Marjorie, and he said to Marjorie, "Remember! Take good care of mother!" And Marjorie did.

Song:

The incident about Marjorie will bring forth confidences about the fathers who go to work every day, where they go and what they do. The following song may be sung:

"When my father goes away,
Says he, 'Little brother,
You must fill my place to-day,
Take good care of mother.'"

(Songs for the Little Child.)

Prayer:

Dear God, help me to take good care of mother, and thank you for father.

Handwork:

The child's love for his parents aroused at this time should be given some further expression. The teacher may suggest making a gift for mother which will help her. Perhaps a holder could be made. Two circles 6 by 6 inches may be cut from cloth by the teacher; they may be fitted together by the children, a piece of padding having been put between. Two or three basting stitches will hold them, and the children may overcast the edge, using coarse needles and thread. A little brass ring may be sewed on each holder by which to hang it. Great will be the joy of the children in this little gift. (A word from the teacher to the mother will help to make the mother's appreciation more evident to the child. Some mothers do not realize the extent of a child's effort nor the encouragement which approval brings him.)

LESSON XVI

THANKSGIVING IS COMING

BEFORE the child is ready to express thanksgiving, the teacher must give him a chance to share with her and the other children his anticipated joys. Then he reverently thanks God for them all.

Conversation:

A couple of weeks before Thanksgiving the children always come brimming with anticipations of the festival. Before they are ready to express thanksgiving they must have the opportunity to share with the teacher and each other the joys that are in store. They will tell about the contemplated visit to grandmother's house or about the relatives who are to spend the holiday with them. They will have much to say about what they expect to have for Thanksgiving dinner, principally turkey or chicken, and great will be their happiness in contemplating the fun of it all.

Rhythm:

This joyous mood can best be expressed through a gay skip in which the arms are free and the whole body responds to the rhythm.

Song:

The teacher may put the Thanksgiving Day experience in poetry for them by singing, as many times as they may wish to hear it, the following song:

Glad Thanksgiving Day:

“On glad Thanksgiving Day
The children will be gay.
We like the dinner of turkey and spice;
We like the candies and nuts and ice,
And then we like to play
On glad Thanksgiving Day.”
(Songs for the Little Child.)

Prayer:

When the children are glad, they will quickly turn to God to express their gratitude if the suggestion is made to them. This beautiful prayer by Robert Louis Stevenson may be introduced:

“Thanks to our Father we will bring,
For he gives us everything.”

Handwork:

The children may have crayon and paper, drawing any part of the Thanksgiving plans which they care to illustrate. It may be grandmother's house, the turkey, the apples, the pie, or grandfather himself. If it seems more desirable, clay may be given (a small piece to each child) and he may make pies, cakes, fruit, vegetables as he chooses. Once again the Thanksgiving experience is lived through the imagination.

LESSON XVII

THANKSGIVING IS COMING (CONTINUED)

Song:

THE children may wish to recall the happy anticipations by asking the teacher to sing again the Thanksgiving Day song. Once more the gay skip, with possibly the clapping of the hands added, will express the mood best.

Pictures:

Pictures of typical home Thanksgiving scenes brought in by the teacher will interest the children greatly and will suggest more experiences of their own. When the time is right for prayer, the children may repeat the prayer used the previous day:

“Thanks to our Father we will bring,
For he gives us everything.”

Story: *The Thanksgiving Surprise.*

The following realistic story will be appreciated by the children, and will make them more conscious of this beautiful home love.

A week before Thanksgiving, Mother and Father Mason had received a letter from Grandfather Mason, who lived on a farm. It said: “Don’t buy a turkey for Thanksgiving, as Grandmother and I will be in from the farm bright and early that morning. We have the finest turkey in the land picked out for you, and we have him fattening in the corn pen right now!”

Grandfather was always as good as his word. Bright and early on Thanksgiving morning he drove up to the door of Father Mason's house in town. Father and Mother Mason were watching for him, and so were the children. In fact, Bob and Helen were waiting at the driveway, waving their hands and jumping up and down with joy. Bob helped Grandmother out of the automobile and took her bag for her, while Helen waited until Grandfather had pulled a big box from under the seat. It was so heavy that Father had to help carry it into the house.

The whole family gathered around Mother as she took the lid from the box.

"Let the children guess," said Grandfather.

"I guess a turkey," cried Bob.

"Right," said Grandfather, "the first pop out of the box!"

Bob had the pleasure of lifting the big fellow. He weighed all of fifteen pounds and not a bone could be seen.

"Now," said Grandfather, "it's Helen's turn."

Helen put her nose close to the box. "Apples!" she shouted, and, sure enough, there they were—round and rosy and sweet, a whole sack of them.

"I think it's my turn," said Father; and he began to shake a brown paper bag with something that rattled inside. "You can't fool me," said Father. "Those are the hazelnuts that grow in the back woods lot. I remember gathering them after the first heavy frost when I wasn't as big as you are, Bob."

"There is one package left," said Grandmother. "I wonder if your mother can tell what is in it."

"Indeed, I can," Mother said. "Your grandmother never yet failed to bring me some eggs for the Thanksgiving cake."

Mother was right; there were the eggs in the package—two dozen of them. Helen counted twice to make sure.

Then Grandmother dressed the turkey, Helen washed the apples, Father cracked the nuts, Bob beat the eggs for the cake

that Mother was getting ready to bake, and dear old Grandfather sat by the fire and told stories!

Dramatization:

The children may wish to play "visit." Perhaps they will be ready to follow the plot of the story—Grandfather and Grandmother may arrive in the automobile at the Mason house. A box with a few improvised packages may furnish the stimulus for the little guessing game. The dialogue will be very much abbreviated as the articles are taken from the box; the activity in finding will be the principal charm to the children. A real apple, egg, and some nuts will add greatly to the fun of the play.

Sand table:

Grandfather's farm may be suggested in the sand table: the house and barn may be made of sand, sticks may be used for the fences, and twigs to represent the trees. The road to the town may be indicated and the town itself by a few sand houses of which Father Mason's is one. Any descriptive details that the children suggest may be added.

LESSON XVIII

WHAT THANKSGIVING REALLY MEANS

A LITTLE child is very sympathetic when he realizes the need of another little child. He gladly shares with that other little child, and again the concrete chance to help in his small way starts a habit of service.

Excursion :

The windows of the grocery and fruit stores are always very beautiful before Thanksgiving with the many bright-colored fruits and vegetables. Sometimes one or more live turkeys and some stacks of corn add to the picture. In order that the child's realization of the reason for gratitude at this time may be more keen, it is well to take an excursion to the stores and enjoy the windows. The children should have the opportunity to gaze until they are satisfied and the teacher should point out such detail as they may fail to see.

Conversation and drawing :

After the return the children may draw on the blackboard or on paper as many of the fruits and vegetables as they recall. They may be reminded of where these foods come from, and may talk of the work of the gardener or the farmer and of God's gift of the rain and the sunshine which made possible the harvest.

Song :

The song may be sung to the children :

"The world is so full of a number of things
I am sure we should all be as happy as kings."
(Songs for the Little Child.)

The children will enjoy enumerating many things which make us as happy as kings; fruit, vegetables, turkeys, flowers, birds, the sunshine, fathers and mothers—a never-ending list.

Prayer:

Again the prayer of Stevenson's may be used,

“Thanks to our Father we will bring,
For he gives us everything.”

(If it is not possible to pay a visit to the store, the gift of the harvest may be recalled by pictures. The story of the Thanksgiving box may be retold.)

LESSON XIX

WHAT THANKSGIVING REALLY MEANS (CONTINUED)

Conversation:

THE teacher may talk with the children about Thanksgiving. They recall together the visit to the store and what they saw there. Then when the sense of gratitude for the harvest has been aroused she may tell them very simply why there is a Thanksgiving festival. It is because everyone is glad for the harvest. Whether or not people go to the church to thank God on that day, they do thank him in their hearts.

Song:

"The world is so full of a number of things
I am sure we should all be as happy as kings."
(Songs for the Little Child.)

This song may be sung several times; it is so simple that many of the children will wish to sing it alone. "Praise Him!" may also be sung as the children are stirred with the thought of God's goodness shown by the gift of the many things that make us "happy as kings."

Story period:

After a few minutes of activity, perhaps a skip, the children gather for a story. The teacher may tell them the following experience of a kindergarten, in order that they may realize the need of other little children:

In a building not far away many little children live together.

There are Bennie and Joe and Mary and many more. Some are big, some are little, and some are wee babies. They have no fathers or mothers, and so they live in the building together and some good women take care of them. There are more children than any of your mothers have, and it takes much food and many clothes to go around. The good women have to work all the time taking care of the children, and they haven't enough money to buy what is needed to make them comfortable.

Near the Orphanage—for that is what we call the building—there is a kindergarten. Last year the children in that kindergarten wanted to give the children in the Orphanage a Thanksgiving dinner. Some of them brought fruit, some brought vegetables, and some brought money for the turkey.

They packed their food in a wagon; boxes of potatoes, celery, cranberries, and cabbage; baskets of oranges, bananas, apples, and grapes; glasses of jelly, candy, and—best of all—a big golden pumpkin and a turkey. The expressman drove toward the Orphanage, and the children waved as long as they could see his wagon.

When he reached the Orphanage and told the good women what he had brought, they called their children. Oh, how they shouted and danced as they found the things in the wagon, and what fun they had eating that Thanksgiving dinner!

After the story many pictures may be shown of the Orphanage and the children. If an Orphanage is not the desirable recipient for the Thanksgiving gift, some other children may be chosen and the information about their need given in simple narrative form. This account will give understanding and awaken sympathy and a desire to help.

Conversation:

After the story if the children do not themselves ask to

send these little children a gift, the teacher may suggest the possibility. The generosity of the child when his sympathies have been aroused is spontaneous and very happy.

Handwork:

The teacher may write a letter to each mother telling of the plan of the Thanksgiving gift, and each child may draw a picture to take to mother showing her what he would like to bring for the orphan children. The gifts may be brought on the day before Thanksgiving.

LESSON XX

THE THANKSGIVING FESTIVAL

THE Thanksgiving festival is the climax of the fall preparation. The children arrive with their arms full of gifts and their hearts full of love and joy. The processional serves the purpose of expressing the happy mood and of giving all an opportunity to enjoy the gift. After it has been packed and sent with a note of greeting, the teacher may tell the Thanksgiving story which may be followed by the prayer of gratitude.

Processional:

When the children come with their gifts for the other little children, they are very happy and want everybody to know and appreciate what they have brought. The teacher should make each child feel her interest and happiness in his gift. In some schools little baskets and boxes such as those in which fruit is sold are provided so that the children may unwrap their offerings and display them. When all the children have arrived a processional with each child carrying his own offering may be formed. In and out the room the children will gladly march. (The music used by the pianist should be joyful and yet with dignity befitting the occasion.)

Conversation:

After the processional the children may pack the offering in bigger boxes, and then, gathering about the teacher, may dictate a note which she can write to send with the gift.

"Tell the children that these things are for their dinner," one child will suggest.

"Say that we are sending some bananas," and "Some pears,"

and "Some oranges," and "A turkey," will follow in quick succession from others. When the note is satisfactorily composed and read over two or three times, the children may, if the weather permits, help the expressman to carry out the boxes and pack them in the wagon. They will enjoy waving to him as long as they can catch a glimpse of the departing wagon. If possible, the teacher can arrange to have the superintendent of the Orphanage or the one in charge wherever the gift is sent, telephone the children a little message of thanks. The sooner this message is received the more it will mean to the children, as they are very eager for an immediate expression of gratitude. In any event the teacher can have a letter sent later. The pleasure of the recipient of the gift will be the chief incentive in making the children want to give again.

Song:

After the excitement of sending the gift, the children will find the best expression for their happiness in song. They may sing any of the songs that they have used in the fall months, but the ones which will mean most at this time will probably be "The world is so full of a number of things" and "Praise Him!"

Story: *The Angelus.*

The teacher may show the children the picture of "The Angelus," by Millet. It is without doubt in its simple reverence and gratitude for the harvest our most beautiful Thanksgiving picture. Its message is perfectly within the comprehension of the little child. Many stories have been told about this picture. The following narrative may be used if desired:

A father and a mother were out in the field in the fall of the year digging potatoes. They pulled up the potato vines and then they hunted in the ground until they had found every potato there. They had great sacks in which they dropped the

potatoes and a wheelbarrow on which to trundle the sacks from vine to vine. As they worked the sun traveled across the sky and began to sink in the west. The clouds were red and gold and violet. The sheep followed the shepherd home to the fold; you could hear their tinkling bells. Even the birds were winging their way to the nest. Still the father and mother worked without ceasing.

Then in the stillness at the close of the day, the bell in the church on the hill began to ring, "Bim Bom, Bim Bom, Bim, Bom, Bom!" At the first note, the father took off his hat, bowed his head and thought about his good wife, his dear little children at home, and the potatoes which would feed them through the winter. "Thank you, God," he said. The mother also bowed her head and folded her hands; and as she thought of the children waiting for her, of the strong father by her side, and of the potatoes for their dinner many nights, she too said, "Thank you, God!"

When the bell stopped ringing and all was silent again, the father and the mother started home with wheelbarrow and basket and spade. By and by they spied their little house and at the door were their children watching and waiting for them. "Oh," said the children, "we'll have potatoes for dinner to-night," and they did.

Prayer:

The children will want to look long at the picture after the telling of the story and then to say very reverently, as did the father and the mother, "Thank you, God."

Handwork:

Each child is given a picture of "The Angelus" to mount on a brown card and take home.

(In the telling of the story if the sound of the bell is intoned, it will add to the effectiveness of the story.)

WINTER

LESSON XXI

GOD'S GREATEST GIFT

THE material here is sufficient for two weeks, and as December sometimes contains three and sometimes four school weeks, it can be extended when time permits. There is no story more lovely for the child at this age than the coming of the baby Jesus. It is the aim here to bring all babies nearer to the child, thinking of each one as a gift from God. The child's love goes out to God and to the Christ-child.

Song and rhythm:

If it is cold—and it is likely to be at this season of the year—the children may sing “The Frost Song” and may play skating or sliding. (The music for a glide is to be used.) If it is very cold, the children will enjoy clapping the hands and stamping the feet in order to warm them. If it has snowed, the whirling snowflakes can be imitated as the children skim lightly on the tips of their toes, now and then whirling about, and at last sinking quietly to the floor. (The music “Floating like a Feather” in the Crawford Rhythms may be used by the pianist.)

Conversation:

The children will want to tell about their Thanksgiving experiences, and it means much pleasure to recall these and to share them with one another. The teacher is interested in each contribution; as her own she may tell of a visit to the Orphanage or the Home where the children's Thanksgiving gift was given. She may tell how it was received and

may bring the messages from the other little children. As the children recall their experience they may want to sing the Thanksgiving songs and perhaps to dramatize some part of the experience, such as going on the train to Grandmother's house or playing one of the games that was enjoyed.

Story: *The Annunciation.*

After some activity, the teacher may gather the children about her and tell them the first of the stories of the birth of the Christ-child, the lovely account of the Annunciation. She can create the atmosphere for the story by recalling some incident about the baby in the home of one of the children or by presenting the name of some little baby recently arrived in one of the families.

Once upon a time, there was a young woman, Mary, who was praying in her garden in the evening as were the father and mother in the field. As Mary prayed she heard a sound, and looking up she saw a lovely angel. The angel was kind to Mary when he saw that she was frightened. "Fear not, Mary," he said. "Blessed art thou among women. The Lord is with thee."

Then the angel told Mary a wonderful secret. He told her that God would send to her the little Lord Jesus and she would be his mother. Mary could not believe what she heard, but she knew the angel would not deceive her. "Be it unto me even according to thy word," she said.

The angel returned to God who had sent him and Mary remembered what he had said. There was a song in her heart while she began to get ready for the little Lord Jesus. She asked God every day to help her to take good care of the baby when he should come.

Picture:

After the story the picture of "The Annunciation," by

Murilio, may be shown to the children and the music of "Silent Night" may be played on the piano very softly while the children look.

Handwork:

The children may begin a little book of the pictures connected with the story of the birth of the Christ-child, by cutting out and mounting the one of "The Annunciation." As they do so the teacher may lead them to talk about their babies, and she may recall the story just told of the coming of the little Lord Jesus. At this time the child would not understand any references to the mission of Jesus or the explanation of his divinity. The simple account of his birth told with the utmost reverence will make a deep impression on the children and will set him apart from all other babies.

LESSON XXII

GOD'S GREATEST GIFT (CONTINUED)

As the picture of "The Annunciation" is presented to the children they will remember the story and tell very simply in their own words about the angel and Mary. The teacher may retell that part of the story and may then continue:

Story: *The Birth of the Christ-child.*

One day Joseph, Mary's husband, took her on a journey to another village, the town of Bethlehem. It was a long way from Nazareth where they lived to Bethlehem. Mary rode on a donkey, and Joseph walked by her side. They were both very tired when they came at evening to Bethlehem.

There were many other people journeying to Bethlehem, so that every place in the inn or hotel was taken. When the inn-keeper told Joseph that he had no room for them in the inn, Joseph said, "Where shall I take Mary to-night?" The inn-keeper told him that they could spend the night in the stable where the sheep, the oxen, and the donkeys were.

Joseph made a bed for Mary on the hay, and there they rested. That very night God sent to Mary the little Lord Jesus, and all the stable was filled with the glory of his coming.

Mary wrapped him round and round in a long piece of cloth called swaddling clothes, and because she had no crib for him she laid him in the manger, the wooden box, from which the sheep, the oxen and the donkeys ate their hay. Do you not think they were surprised when they saw the little Lord Jesus there!

Picture:

"The Arrival of the Shepherds," by Le Rolle, may be shown following the story, no special attention being given to the shepherds. Any other good picture of the Nativity may be substituted. This one by Le Rolle presents a strong appeal because of the mystery suggested in the setting. The dim rafters of the stable, the animals, the father and mother and the tiny spot of radiance representing the baby, give it an unequaled interest to the children.

Song:

There is no more beautiful song than Luther's "Cradle Hymn," which will be immediately understood and appreciated if sung to the children at this time:

"Away in a manger,
No crib for a bed,
The little Lord Jesus
Lay down his sweet head.
The stars in the heavens
Looked down where he lay,
The little Lord Jesus
Asleep on the hay."

This may be sung several times to the children and the words repeated apart from the music.

Handwork:

The book of pictures may be continued by letting the children cut out a copy of "The Arrival of the Shepherds," by Le Rolle, and paste it in the book. The two pictures may be examined further and the teacher may sing the "Cradle Hymn" over several times with the children.

LESSON XXIII

GOD'S GREATEST GIFT (CONTINUED)

As was suggested in the last period, after the children have engaged in some activity, the pictures may be used to recall the story. As the teacher retells the story the children may be encouraged to tell it with her. Then the teacher may continue:

Story: *The Shepherds.*

On the same night when the little Lord Jesus was born there were in the fields shepherds abiding, keeping watch over their flocks. These shepherds were men with clothing made of the skins of wild animals, and their faces were bronzed by the wind and the sun. They were very careful of the sheep and very tender of the little lambs.

One shepherd watched while the others slept, lest a lion or a bear might creep upon the flock and carry off a lamb. Suddenly as he watched he saw a bright light in the sky and he called the other shepherds to wake and see. The light grew bright as day and the glory of the Lord shone round about the shepherds. They were sore afraid and fell upon their faces.

Then an angel began to sing to them. It was the same angel who had told Mary of the coming of the little Lord Jesus. "Fear not," he said, "for, behold, I bring unto you good tidings of great joy which shall be to all people. For unto you is born this day in the city of David, a Saviour, which is Christ the Lord. And this shall be for a sign unto you: Ye shall find the babe wrapped in swaddling clothes, lying in a manger."

Suddenly there was with the angel a great multitude of

angels praising God and saying, "Glory be to God in the highest, and on earth peace, good will toward men." As the shepherds listened the angels floated away and very softly they could be heard singing, "Glory be to God in the highest, and on earth peace, good will toward men."

When all was still the shepherds began to speak. "The angel said that Christ the Lord is born!" said one.

"Yes," said another, "and he told us that we should find him wrapped in swaddling clothes lying in a manger."

"Let us go to see him!" they cried.

And down the hill to the little town of Bethlehem they went. In the stable they found the little Lord Jesus with Mary and Joseph. They thanked God for sending the Babe as they fell on their knees about him.

They went back to their sheep, telling all whom they met that they had seen the Christ-child.

Picture:

While the music of "Silent Night" is played, the children may study the picture, "Apparition to the Shepherds," by Plockhorst. They may see again "The Arrival of the Shepherds," by Le Rolle, this time looking for the shepherds in the picture.

Song:

The "Cradle Hymn," by Luther, may be sung softly and the second verse added:

"The cattle are lowing,
The baby awakes,
But little Lord Jesus
No crying he makes.
I love thee, Lord Jesus,
Look down from the sky,
And stay by my cradle
Till morning is nigh."

Prayer:

Dear heavenly Father, we thank you for sending the little Lord Jesus.

Handwork:

The book of pictures may be continued by adding the new one, "The Apparition of the Shepherds."

LESSON XXIV

GOD'S GREATEST GIFT (CONCLUDED)

Picture study and conversation:

THE children may study the three pictures, telling a story about each one. They may sing the "Cradle Hymn" over and over. Then the teacher may question about the babies at home and speak of God's love in sending each one. The story of the Christ-child will make every little baby seem more precious. A new picture, the most childlike of the group, may be shown at this time—Raphael's "Madonna of the Chair." Here Mary, Jesus, and an older child are seen.

Story:

If there is time the teacher may retell the complete story or at least the part about the shepherds. At the close one verse of "Silent Night," may be sung:

"Silent night, holy night,
All is calm, all is bright
Round yon Virgin, mother and child;
Holy Infant so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace."

Verse: This beautiful "Christmas Song" may be repeated from time to time until it is really the possession of each child:

"Why do bells for Christmas ring?
Why do little children sing?

"Once a lovely, shining star,
Seen by shepherds from afar,
Gently moved until its light
Made a manger-cradle bright.

"There a darling Baby lay
Pillowed soft upon the hay.
And his mother sang and smiled,
'This is Christ, the holy child.'

"So the bells for Christmas ring;
So the little children sing."
(Lydia Avery Coonley Ward.)

Prayer:

Dear heavenly Father, we thank thee for the little Lord
Jesus and for every little baby.

Handwork:

The book may be finished by putting in the new picture,
"The Madonna of the Chair." The children can now take the
book home and tell the story to mother and father.

LESSON XXV

THE JOYS OF CHRISTMAS

As Christmas approaches the little child is filled with joy, for he anticipates the surprises in store for him. Many little children believe in Santa Claus, having been taught by their parents to ascribe to him the Christmas gifts. Santa Claus is but a symbolic figure representing the spirit of giving abroad in the land at the Christmas season; every country has some symbol to convey this meaning to its children. The danger of deception in the use of this symbol has been in its too literal interpretation and in the commercializing that has dragged Santa in rags and tatters about our streets and department stores. Treated as a mysterious figure never seen by mortal eye, the child will in time interpret the symbol for himself as he does the fairy, the giant, and the witch. The child should have the opportunity of telling to the teacher and the children what he hopes to receive, for the big "emotional thrill" at this age is in receiving.

Next to the pleasure in getting comes the joy of making surprises for mother and father. These little gifts may be very simple handwork in connection with the lessons. The child will be glad to remember the other children in orphanage and mission, and to share his toys with them. He likes to think that he is helping Santa Claus.

Rhythm:

The children will express the mood of joy best through a skip, as has been suggested before. The music of "The Happiest Skip" in the Crawford Rhythms is well selected to

express this joy. Lightly on the tips of their toes they may skip, clapping the hands sometimes and stopping to whirl about.

Conversation:

In connection with the planning for Christmas the Christmas tree may be mentioned and the teacher may suggest trimming one for the mothers and fathers. The children may talk about all the trimmings that they would like for it: a star at the top, tinsel, lights, chains.

Song:

The song of the Christmas Tree may be sung:

"O Christmas tree, O Christmas tree,
How beauteous are your branches!
Your silver cobwebs glisten bright
In lovely glow of candle light.
O Christmas tree, O Christmas tree,
How beauteous are your branches!

"O Christmas tree, O Christmas tree,
How laden are your branches!
High at your top a radiant star
Bids all to come where wonders are.
O Christmas tree, O Christmas tree,
How laden are your branches!"
(Songs for the Little Child.)

The teacher may use either of these verses that she prefers, or, if there is time, she may use both.

Handwork:

The children will enjoy making at least one of the tree decorations. Almost every child knows how to make paper chains. Strips of gold, silver, or red paper, or a combination of gold and red, may be given the children. With a little

paste these will be readily transformed into chains. Several children will like to join their chains to make a longer chain.

Pictures and songs:

At the close of the morning the children will enjoy gathering about the teacher for a quiet study of the Christ-child pictures and a retelling of the wonderful story. They can then sing Luther's "Cradle Hymn" and "Silent Night."

Prayer:

Dear heavenly Father, we thank you for Christmas and everything that it brings to make us happy.

LESSON XXVI

THE JOYS OF CHRISTMAS (CONTINUED)

Song:

As the conversation reverts to the Christmas tree the song of the Christmas Tree may be sung again, and the Norwegian legend of "The Christmas Spruce Tree," by Anna Von Rydingsvard, told to the children.

Story: *The Christmas Spruce Tree.*

Among the tall trees in the forest grew a little spruce tree. It was no taller than a man, and that is very short for a tree.

She liked to listen when the other trees were talking, but it often made her sad.

"I am king of the forest," said the oak. "Look at my huge trunk and my branches. How they reach up toward heaven! I furnish planks for men from which they build their ships. Then I defy the storm on the ocean as I do the thunder in the forest."

"And I go with you over the foaming waves," said the tall straight pine. "I hold up the flapping sails when the ships fly over the ocean."

"And we warm the houses when winter comes and the cold north wind drives the snow before him," said the birches.

"We have the same work to do," said a tall fir tree, and she bowed gracefully, drooping her branches toward the ground.

The little spruce tree heard the other trees talking about their work in the world. This made her sad, and she thought, "What work can I do? What will become of me?"



"TELL ME A STORY!"

But she could not think of any way in which she could be useful. She decided to ask the other trees in the forest. So she asked the oak, the pine, and the fir, but they were so proud and stately they did not even hear her.

Then she asked the beautiful white birch that stood near by. "You have no work to do," said the birch, "because you can never grow large enough. Perhaps you might be a Christmas tree, but that is all."

"What is a Christmas tree?" asked the little spruce.

"I do not know exactly," replied the birch. "Sometimes when the days are short and cold, and the ground is covered with snow, men come out here into the forest. They look at all the little spruce trees and choose the prettiest, saying, 'This will do for a Christmas tree.' Then they chop it down and carry it away. What they do with it I cannot tell."

The little spruce asked the rabbit that hopped over the snow, and the owls that slept in the pines, and the squirrels that came to find nuts and acorns. But no one knew more than the birch tree. No one could tell what men did with the Christmas trees.

Then the little spruce tree wept because she had no work to do and could not be of any use in the world. The tears hardened into clear, round drops, which we call gum.

At last a boy came into the forest with an ax in his hand. He looked the little tree all over. "Perhaps this will do for a Christmas tree," he said. So he chopped it down, laid it on a sled, and dragged it home.

The next day the boy sold the tree, and it was taken into a large room and dressed up with popcorn and gilded nuts and candles. Packages of all sizes and shapes, and tiny bags filled with candy, were tied on its branches.

The tree was trembling with excitement, but she stood as still as she could. "What if I should drop some of this fruit," she thought.

When it began to grow dark, every one left the room and

the tree was alone. It began to feel lonely and to think sad thoughts.

Soon the door opened and a lady came in. She lighted all the candles. How light and glowing it was then! The tree had never even dreamed of anything so beautiful!

Then the children came and danced about the tree, singing a Christmas song. The father played on his violin, and the baby sat in her mother's arms, smiling and cooing.

"Now I know what I was made for," thought the spruce tree; "I was intended to give joy to the little ones, because I, myself, am so small and humble."

Activity :

The children may choose some child to represent the little spruce tree and all of them may take hands and dance about it, singing at the close their song of the Christmas Tree.

Handwork :

The teacher and the children may plan a little gift for father and mother as a surprise when they come to the Christmas tree. The teacher may have several of the pictures of the Nativity and may let each child choose one to mount for mother and another for father. If these are secured in the sepia and mounted on brown cards, they will be very lovely. The children can be inspired to take more than usual care in cutting out the pictures and in mounting them. After the pictures are finished, a little card may be written for each one at the dictation of the children and the little gift may be wrapped in tissue paper and tied with cord. The children will be radiant in planning this surprise.

Conversation :

The teacher may recall the gift of the dinner to the children at the Orphanage and may ask what could be done for them

at Christmas. Another dinner, clothing, and toys may be suggested. The teacher may guide the selection to whatever is most needed; perhaps it will be the toys. She may give the children notes to take home to the mothers telling them of the plan.

Song:

The morning may close with the singing of the Christmas hymns and the prayer:

Father in heaven, we thank you for Christmas and the Christ-child. Help us to make our fathers and mothers and the little orphan children happy.

LESSON XXVII

THE CHRISTMAS FESTIVAL

THE Christmas festival, like the one at Thanksgiving, should be the climax of the Christmas preparation, when through song and rhythm, through the giving and the packing of his little presents, he expresses his overflowing happiness. The love for the Christ-child in one of the beautiful stories which cluster about the Nativity should be included. The child's prayer is one of sincere gratitude.

Preparation:

The fathers and mothers may be invited for later in the morning. When the children first come they may show to the teacher and to each other their gifts for the children at the Orphanage. Each child may put his own gift in the big box and a Christmas card with a message dictated by the children may be placed on the top of the box. Then the lid may be fastened on and the box delivered to the express-man when he calls.

The Christmas tree is brought in and decorated by the children and the teacher, with a silver star at the top, lights among the branches, chains and silver glitter. The gifts for father and mother may be placed on a table beneath.

Greeting:

As the fathers and mothers arrive they may be greeted by the children and shown the tree. The "Good Morning" song may be sung and the little greeting game may be played.

Song and dance:

The children will show the beautiful Christmas tree to their

fathers and mothers. The lights may be turned on and the children may sing the Christmas Tree song. Then they may take hands and dance the "Happiest Skip" about it. Perhaps some of the mothers and fathers will come and dance with them.

Story:

The story of the Birth of the Christ-child may be told to the mothers and fathers, or, if preferred, one of the following may be substituted: "The Promise," by Maude Lindsay, in *The Storyteller*; "Gretchen," by Maude Lindsay, in *Mother Stories*; "Why the Chimes Rang," by McDonald Alden, in *Why the Chimes Rang*.

Hymn:

After the story Luther's "Cradle Hymn" may be sung and also "Silent Night." The fathers and mothers may be asked to sing "Silent Night" with the children.

Prayer:

Dear Father, we thank thee for Christmas and the dear Christ-child, for our mothers and fathers, and for everything that makes us glad to-day.

Gifts:

The children may get their gifts and take them to their mothers and fathers. The teacher will call them one at a time as she reads the name on each package.

A small remembrance for each child should be provided by the teacher, if it is only a Christmas card. Little children should not be expected to give all and receive nothing in return. They are entirely satisfied with the tiniest gift if they are not forgotten. This gift should come as a glad surprise at the end of the festival.

LESSON XXVIII

AFTER-CHRISTMAS PLAY

As the children return after the Christmas holiday much time should be spent in greeting each one. There will be new winter garments which have been purchased or made in the vacation, and there will be much that each child will want to tell the teacher before the group come together. When the group gathers, the greeting song may be sung and played, and the children given ample opportunity to express their happiness in being back again.

Conversation:

This ought to be one of the most delightful conversation periods of the year, for all the children will want to hear what each one received for Christmas and what he has been doing in the holidays. It will require no little self-control to secure a hearing for one child at a time.

"I have a new dolly. She can walk," Marjorie will say.

"We went to my grandma's for Christmas," will be Mary's contribution.

"I brought my new skates this morning that Santa Claus gave me. Do you want to see them?" Bobbie will eagerly inquire.

Activity:

In order that the conversation may not result in restlessness before all have had a chance to contribute, the teacher will encourage dramatic activity from time to time. Marjorie may show how her dollie walks, and all the children

may walk like dollies. Bobbie may get his skates and show them; then all the children may play skating by gliding over the floor as they have done before.

Song:

Some one will be sure to tell about the home Christmas tree, and then the children will recall the Christmas Tree song.

If they wish, they may play that they have a Christmas tree and may make a ring about it and dance. The other Christmas songs, Luther's "Cradle Hymn," and "Silent Night," will be asked for too, and the beautiful pictures looked over once again. This recall not only gives the children joy but it is a means of bringing them together again and of enabling them to share their individual interests.

Prayer:

The prayer should be one of sincere gratitude for all the joys of Christmas. Perhaps the teacher may suggest that the children tell her what they would like to thank God for and they will say for "my drum," for "my doll," for "the Christmas tree," for "my sled," for "my cars." She can include as many of these in the prayer as she remembers, encouraging each child to pray to God himself.

Handwork:

The children may have manila paper and crayon and may draw any part of the Christmas experience that they wish. Some of the children can express themselves with this medium as they could not through language, and all will enjoy the further opportunity to make realistic their toys, Christmas trees, and possibly the whole story of Christmas Eve or Christmas morning. The teacher can draw from the children the story of any gifts which they gave, she can also tell of the glad appreciation of the toys which

they sent to the orphan children for Christmas. She ought to have a letter from these children which could be read at this time, or, better still, the report of a visit which she has paid in the vacation to the Orphanage and of her observation of the children with their toys.

Story: *The Toy Party.*

If there is time before the closing, the following story may be told:

Once upon a day there were some children who went back to school after a vacation. They told the teacher all about their toys and then they asked her if they could bring them to school for her to see. She said that each child could bring one toy on the next day.

"I know what I will bring," said Bobbie, "I'll bring my engine!"

"And I'm going to bring my story of The Three Bears," said Eleanor.

"I'll bring my new doll if mother will let me," said Jane.

While the other children were planning, Joseph was very quiet. By and by the rest noticed that he had not told what he would bring. "What will you bring, Joseph?" they asked.

Joseph shook his head.

"Didn't you get anything for Christmas?" they questioned.

"Yes," said Joseph, slowly, "I got a sled and a horn. But I couldn't bring the sled indoors, and the horn is broke."

When the children came the next morning, Bobbie had his engine, Eleanor had the story of The Three Bears, Jane was carrying her new doll, Sarah had a Red Cross Doll, John had an aeroplane, and Maurice had a funny movie man and a bag of marbles. Joseph had nothing, and his face was very sober. Everybody else was talking and laughing and at first no one noticed Joseph.

They sat down on the floor in a ring, each one holding his own toy and showing it to his next-door neighbor. Maurice began to make the funny movie man jump around; he had arms that would wiggle, legs that would wiggle, and his head bobbed up and down. The children shouted as Maurice jerked him about, and made him hop and skip and bow and bend.

"But Maurice," the children said, "how can you play with two toys?"

Sure enough Maurice could not even hold the marbles when he was making the movie man walk. Then the children spied Joseph; he was feeling so sad without any toy that the movie man could not make him laugh.

"Maurice," said the children, "Joseph hasn't any toy; he broke his horn and he couldn't bring his sled indoors."

"I know what I'll do," said Maurice. "I'll let him play with the movie man!"

Dismissal:

The teacher may invite each child to bring one toy on the following day for her to see, and for the other children to enjoy.

LESSON XXIX

AFTER-CHRISTMAS PLAY (CONTINUED)

IN the bringing of their toys the children will take great pleasure, and we would have them associate with these hours their happiest experiences. The teacher will have the opportunity in this situation to encourage them to share their toys with one another in an unselfish way and to show them how to play with toys in the right way. She can set a standard for the home play which could not be done so well in any other way. The hour may be devoted to examining, talking about, and playing with the toys; and in reading any story which may be suitable. The teacher is an active participant in this joyous hour, never an outsider. If she has a doll or some other childhood toy which she can bring with her this day, it will make the tie between her and the children the closer.

Conversation and song:

As the children show their toys, they will want to talk about them. They may let the other children handle and test them. If an engine is brought in, the following song will add new interest to the play:

“Hear the engine puff,
Engine puff, engine puff,
Hear the engine puff,
Engine puff—choo, choo!

“Hear the whistle blow,
Whistle blow, whistle blow,
Hear the whistle blow,
Whistle blow—toot, toot!

"Hear the big bell ring,
Big bell ring, big bell ring,
Hear the big bell ring,
Big bell ring—ding, dong!

"Hear the brakeman shout,
Brakeman shout, brakeman shout,
Hear the brakeman shout,
Brakeman shout—'All aboard!'"

(Songs for the Little Child.)

As the dolls are exhibited by their fond mothers, their names may be told and their abilities related. The right care of the doll prepares for the right attitude toward the real baby. The little boys may be encouraged to take care of the dolls too, for, as one little fellow once remarked: "I can have a doll. They's just as many papas in the world as mammas." This song will tell the child's joy and interest in the doll better than she can tell it herself:

"I've a dear little dolly;
She has eyes of bright blue;
She can open and shut them,
And she smiles at me too.

"In the morning I dress her
And we go out to play,
But I like best to hold her
At the close of the day."

(Songs for the Little Child.)

Prayer:

When the children are quiet as they sing the song about the dolly, a prayer may be used, as, "Dear heavenly Father, we thank you for all the toys. Help us to take good care of them and to share them."

Play:

As much time as is left may be devoted to play with the toys in which the suggestions made at the beginning of this lesson shall be followed by the teacher.

LESSON XXX

THE LIGHTS AT NIGHT

THE star of Bethlehem interests the children in the stars, which are very bright and beautiful at this season of the year, and appear early enough in the evening for the child occasionally to see them. The sun, the stars, and the moon are among the greatest wonders of the creation to the child, and, like primitive man, the thought of God as their Creator fills him with gratitude. Almost every little child too is afraid of the dark and often dreads going to bed. He therefore needs and welcomes the thought of God's watchfulness while he sleeps as evidenced in the gifts of the moon and the stars.

Greeting:

In using the greeting song and letting the children greet one another freely and skip together, the necessary physical activity may be introduced which will prepare for the quiet talk later. If it is a snowy day, the children may play floating; if it is cold, they may slide or skip or clap hands to the rhythm (using any previous suggestions for winter activity). In the quiet talk a change of position will often rest the children if it is evident that they are sitting still too long for comfort. Standing to repeat a verse or sing a song will introduce the necessary variation.

Songs:

Opportunity for choosing songs may be given and the songs will probably include many favorites: the "Doll Song," "The Christmas Tree," "Silent Night," and Luther's "Cradle

Hymn." As the children sing Luther's "Cradle Hymn" the teacher may call attention to the lines:

"The stars in the heavens
Looked down where he lay,
The little Lord Jesus
Asleep on the hay."

The teacher and the children may talk about the one bright star, the star of Bethlehem, which showed the shepherds and others where the Christ-child was sleeping. If the teacher can find a picture of the night sky showing the stars as points of light, the children will be deeply interested.

Conversation:

They will begin to tell about their own experiences in seeing the stars at night—where and when they saw them. The teacher can use the following poem to bring this common experience nearer and to connect with the stars at night the idea of watchfulness. The children will enjoy hearing it repeated several times, and will perhaps try to join in saying it:

Verse:

"Every night a star,
High above me,
Sends its light, clear and bright,
To say, 'I love thee.'

"In my bed I lie,
But not sleeping;
From afar calls the star,
'My watch I'm keeping.'"

Handwork:

A circle of dark-blue paper and a stout pin may be given to each child and he may prick the circle full of holes—the

more irregularly they are put in the better. When he has finished and holds his paper up to the light, it gives a miniature representation of the starry sky at night.

Conversation :

The teacher may ask the children if they do not suggest themselves, "What else gives light at night besides the stars?" Pictures of the moon may be shown, and the children will tell their experiences with it—the full moon, the half moon, the quarter moon, its path on the water, its riding under the clouds. The following song may be sung and then repeated until all are singing:

"See the big round moon up high,
Sailing, sailing in the sky.
Now the dark clouds riding over
Hide from view the lovely rover.
Forth she bursts again to sight—
Silver moon a-shining bright."

(Songs for the Little Child.)

They will talk about the sun shining in the day and will make comparisons between the size of the stars and the moon and sun, and also the brightness. "Who made the sun to shine in the day and the moon and the stars to give light at night?" the teacher may ask. "God," the children will answer, reverently and without hesitation. The teacher may read them the verse from the Bible which tells about God making the lights; they have all without doubt seen a Bible and will recognize it as the teacher uses it. She can tell them that it is the book which has the stories in it about Moses, Samuel, and the little Christ-child. She handles it with love and reverence: "And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: He made the stars also."

Evening prayer:

“In my wee bed I lie,
While the moon climbs the sky;
I pray you, dear Lord, to keep
Close by me while I sleep.”

(Songs for the Little Child.)

Prayer:

The prayer may be sung instead of spoken.

LESSON XXXI

THE LIGHTS AT NIGHT (CONTINUED)

THE pictures of the moon and stars will recall the song about the Lovely Moon and the verse, Every Night. Perhaps the children have looked at the moon and the stars since they last met together. If so, they will want to talk about their impressions. Again and again the song or the verse may be woven in during this conversation.

Story: *The Moon is Watching!*

It was time to go to bed. Very reluctantly Marjorie put away her blocks and went upstairs with mother. Daddy promised to come up later and kiss her good night if she did not cry when mother turned out the light.

Slowly Marjorie pulled off first one shoe and then the other, and very slowly she unfastened her clothes and put them away as she took them off. When mother had told her the bed-time story cuddled in the big rocking chair, Marjorie slipped on her knees and said her little prayer. Then the moment had come which Marjorie dreaded. She must climb into bed, after which mother would turn out the light and leave her alone in the dark.

"Please, mother," said Marjorie, trying very hard not to cry, "couldn't you leave the light on a little longer?" Mother seemed not to hear, because before Marjorie realized what had happened she had turned out the light and was raising the shades at the windows and pushing the curtains back. A soft silvery light flooded the room, and as Marjorie sat up in her little bed she could see the big yellow moon peeking through the clouds at her.

"The moon is watching you," said mother. "Snuggle down in your little bed and go to sleep." Marjorie lay very still and mother sang:

"Sleep, my child, and peace attend thee,
 All through the night;
 Guardian angels God will send thee,
 All through the night.
 Through the open window streaming,
 Moonlight on the floor is gleaming,
 While my baby lies a-dreaming,
 All through the night."

(Songs for the Little Child.)

(Welsh Air, "All Through the Night.")

By and by daddy came upstairs to kiss his little girl good night, and—what do you think? He found mother still singing softly, the moon still peeping through the clouds, but Marjorie was sound asleep!

Conversation:

The children may talk of their babies at home and how God watches when they sleep. They may sing the lullaby thinking of their babies.

Prayer:

Dear heavenly Father, we thank you for watching while we sleep and while our babies sleep.

Handwork:

The children may make a poster picture by cutting out a moon from yellow paper and the little house where Marjorie lived from black paper. They may paste black ground on a dark blue which represents the sky at night. Then the house may be mounted on the ground and the moon in the sky. The children will like to sing the lullaby as they finish.

LESSON XXXII

THE CHRIST-CHILD

THE child likes to think of the Christ-child growing as does his baby. The naming of Jesus very simply told is understood and appreciated. Unless the growth of the Christ-child is suggested in a few pictures and stories the child will never connect the man Jesus with the infant. The steps in the growth bring the Christ-child much nearer and the little child rejoices to see the likeness to himself.

Greeting:

As the children greet one another they will enjoy a little game of guessing who calls the name while the eyes are closed. First one and then another may have a turn until all have had a chance to call the name of a playmate who is blindfolded. One must know one's friends very well to tell them by the voice; so this game presumes a more intimate acquaintance than was at first possible.

Songs:

Among the songs suggested, the teacher may ask if any of the children have sung to their babies the lullaby, "All Through the Night." Very softly, as if the babies were present, rocking gently to the music, the children may sing this lullaby over several times.

Pictures and conversation:

The teacher may ask the children questions about their babies: how old they are, what their names are, what they can do. The children will be delighted to tell all that they

know. They will measure to show how big their babies are, and they will tell about the names and what the babies can do: crowing, cooing, pulling hair, laughing, holding out the arms, dropping objects, creeping, and making sounds for the various members of the family. The teacher can show the picture of the "Madonna of the Chair," and ask them if they think the Christ-child grew like their babies. Does he look any bigger than he does in the picture of the Nativity (by Le Rolle)? When he was a very small baby his mother and father called him by the name "Jesus," and they took him to the temple—the name for their church—and they gave him to God as Samuel's mother gave Samuel to God. They knew that he was God's Son even more than he was their son. The picture of the Presentation in the Temple (by Champaigne) may be shown.

Then the picture of "Repose in Egypt" (by Benz) may be used and the teacher may continue the story. When Jesus was older still, Mary and Joseph took another journey with him. Mary and Jesus rode on the little donkey and Joseph walked beside them. As we see them in the picture Jesus is resting on his mother's lap and Joseph is bringing them some water in the jar. Jesus can now sit up very straight; he can laugh and coo and crow like your baby; he can clap his hands and pull and push and creep too, I think. He grew stronger and taller every day, so that when he was a little over a year old he could walk about. He loved all the animals: the donkey, the oxen, the foxes, the birds and the sheep and lambs. Murillo's "Divine Shepherd" may be shown; it will elicit much interest and comment. Then "The Christ-child," by Murillo, may be studied; this child is about the age of the kindergarten child and his likeness to them will immediately be recognized.

"Now he is just like me," John will say; "Like me," and "Like me," and "Like me," will follow in eager succession from the others.

Prayer:

Dear Father, we thank you for sending the Christ-child. We are glad that he was once a little child just like each one of us.

Song: *The Child Jesus.* (Songs for the Little Child.)

"The dear little Jesus once lay on the hay;
He slept and he smiled and he grew day by day,
Until he could run and could play and could be
A help to his mother, like you and like me."

Handwork:

Three or four of the pictures in the miniature size may be given the children. A piece of paper about 6 by 9 inches may be given each child; folded once it will make a little book in which may be pasted the pictures. If there is sufficient time, the pictures may be trimmed before pasting. The teacher will encourage the children to talk about the pictures as they do the pasting.

LESSON XXXIII

WINTER SPORT

THE material suggested for this lesson may be used at any time when it is most appropriate. As the snowy days and the cold days come during the winter, the children are very much interested in the loveliness of the out-of-doors, and very jubilant over the sports which they enjoy with the ice and snow. There is a rich fund of song, story, and verse which is connected with this interest. Here, again, is the teacher's opportunity to connect God with the child's life as the giver of the winter time.

Rhythm:

As the children come in on any cold or snowy day they will ask for the plays which they have already had; the skating to the glide and the floating like a snowflake. If they have been sleigh-riding, they will enjoy making a sleigh by having four or five children take hands; a couple of horses may be represented by two other children attached to the front of the sleigh; another child may be the driver. If the teacher has some bells, these may be fastened to the horses, and away the driver will go, stopping now and then to take one or more of the children for a ride.

Conversation:

At the close of this happy experience the teacher and the children may talk about the different sports that the winter brings: skating, sleigh-riding, making snowballs, snowmen, snowhouses, riding in their sleds. The children will have many happy experiences to relate. The teacher may also

lead the children to speak of the icicles, the frost pictures on the windows, the whiteness of the snow. She may call their attention if it is a clear day to the blueness of the sky; if it is cloudy to the soft gray of the snow clouds. On a snowy day some of the snowflakes may be caught on a dark piece of cloth and examined—the pretty forms delighting the children.

Verse and prayer:

When the joy and the wonder of the children have been aroused the teacher may associate God with the wintertime by bringing the following verse (from the "Winter Hymn," by Agnes R. Bacon):

"Winter day, frosty day!
God a cloak on all doth lay.
On the earth the snow he sheddeth,
O'er the lamb a fleece he spreadeth,
Gives the bird a coat of feather
To protect it from the weather,
Gives the children home and food,
Let us thank him—God is good!"

The teacher may repeat the verse slowly three or four times, calling the attention of the children to the different ideas by questions after each repetition, as: "What does God give the lamb to protect it in the winter?" "What kind of a coat does he give the little bird?"

The prayer will follow very whole-heartedly from the verse: "Dear heavenly Father, we thank you for the wintertime. We thank you for the fun we have and for taking care of us and of the lambs and birds."

Handwork:

The children will like to make a picture of the snow. They may have crayon and paper and may put in the blue sky and

perhaps draw a boy skating or playing with his sled. Any expression of the winter experience will be welcomed. If preferred, white paper may be given the children, which they can tear into small pieces representing snowflakes; these in turn may be mounted on a gray sheet to resemble the falling snow in a snow storm.

Song:

The song, "Snowflakes," may be sung to the children at the close of the morning. (Perhaps they will wish to learn it on this or other mornings.)

"Little snowflakes falling light
Drift across the fields at night.
When the sun shines in the morning,
All the world is dressed in white."
(Songs for the Little Child.)

LESSON XXXIV

WINTER COLD

MOTHER'S and father's part in making the little child comfortable for the winter was developed in the autumn talks and stories. The child also is in contact with the workers in the community who come to his home or to whom he goes with father or mother. They interest him very much, and he often spontaneously imitates their activities. His relation to them is appreciated as he watches them, plays, and talks about them. An attitude of friendliness and admiration develops which makes for cooperation and which is an excellent preparation for the later right adjustment of social relations. Unless the child has had the kindergarten experience it will be well for the teacher of religion to confine herself to the developing of one topic, using the others incidentally. Suggestive material is outlined here from which the teacher may choose the most appropriate for her special group.

Rhythm and song:

The children may ask to repeat the sleighride play or some one of the other winter activities suggested under the last topic. The song, "Snowflakes," may be repeated.

Story: *The Great Snow.*

The following story of The Great Snow, developed from a real experience, will be most interesting in recalling somewhat similar experiences that the children may have had, as well as in helping them to realize their dependence upon the comforts of home and the cooperation of the community workers.

One Sunday afternoon in the winter, Ned and Helen and father and mother were sitting around their cozy grate fire when it began to snow. Sometimes the snowflakes come down lazily and the covering over the earth gathers very slowly, but this afternoon it was quite the opposite: the air was white with flying snow crystals which fell fast and furiously. Helen and Ned glued their faces to the window pane and tried in vain to see Mary's house down the street; but it was well hidden from view by the sheet of white in the air.

When they went to bed it was still snowing, and the last word that father said was: "Well, I shall need some help in shoveling snow to-morrow morning. I wonder if I shall have any volunteers." Sure enough, when morning came it had stopped snowing, but there was indeed need of shoveling. The walks, the porches, the chicken house, even the fences were covered, and in places the snow was drifted higher than Ned's head, and Ned was eight years old.

When the family sat down to breakfast mother said, "I am very sorry, but we haven't any cream for the oatmeal this morning and no milk for the children to drink. The milkman hasn't been here yet."

"I guess he couldn't get around until the streets are plowed and the people shovel their walks," said father. "Have I any volunteers for shoveling this morning?"

"I want to shovel," said Ned.

"I do too," said Helen.

"Fine, fine," cried father. "Let's get at it right away."

"I hope you shovel fast," said mother, "and that everybody else along our street gets to work, because I need some bread and butter and sugar. The delivery wagon can't call with the snow piled up like this."

"Don't you worry, mother," said father, "we'll do our best!"

Father with his big shovel forged ahead and broke the path while Ned and Helen with their small shovels came after and

made it wider, cleaning the snow away more carefully. Finally when they reached the street, puffing and blowing from the heavy work, they saw Mary and her father and Jimmie and his father just emerging from their walks. There also was the big snow plow with the old horses tugging and sweating away as they cleared a path down the road.

"Run in quick, Helen," said father, "and tell mother to order her groceries. She can tell the grocer that his delivery wagon can come down our street and that his boy will find the walk clean to our front door."

Helen told mother; mother called the grocer; the delivery wagon came, and a very hungry family sat down to a good dinner with bread and butter, meat and potatoes, and, best of all, a cake that mother had baked with the sugar.

Conversation:

After the story the children will want to talk about their experiences in getting food in the winter cold. The teacher can gradually guide the conversation to a discussion about the milkman, where he gets the milk, how he bottles it and his plan of delivery; to the grocer and the baker (in many places to-day the two are combined with the meat market), what he sells, how he keeps it, how he delivers it. Pictures of the milkman, the grocer, the baker, the cows that furnish the milk may be provided and will aid in recalling images connected with previous experience.

Excursion:

The children may make an excursion to a nearby grocery, may call the milkman over the telephone asking him to deliver a few bottles of milk at the school. At the grocery they will not only see all that they have talked about but they can purchase bread and butter.

Party:

After the return a party with bread and butter and milk may be held. The children's appreciation of these helpers will be keener after this experience. The following prayer may be used before the party: Dear heavenly Father, we thank you for the grocer and the milkman and for everybody who helps to provide our food.

LESSON XXXV

WINTER COLD (CONTINUED)

As the children come in on a cold winter day they are very conscious of their warm wrappings—caps or hoods, mittens, leggings, coats, and furs. They will talk about them as they hang them up and will readily continue the conversation as they gather in the group. The teacher may question them as to where the different articles came from. Some of the children will report that mother made the coat or the leggings or the hood; others will state that they purchased theirs at the store, and still others will mention the dressmaker or the tailor.

Excursion:

It will be interesting and instructive in establishing social relationships to visit the store or the shop of the dressmaker or tailor. The children are especially interested in the tailor shop with its high tables, with its tailors sewing busily, cutting with the big scissors, measuring customers and pressing with the great irons.

Conversation:

When they return from the excursion the teacher may help them to recall the principal points in the observation as they talk it over. She can introduce the refrain which with slightly changed words may be used for each helper:

Song:

"The tailor makes our clothing,
The tailor makes our clothing,
The tailor makes our clothing,
While we go round about.

“While we go round about,
While we go round about,
The tailor makes our clothing,
While we go round about.”

(Songs for the Little Child.)

As this song is sung the children may march in a circle.

Dramatization:

The children will enjoy playing tailor shop. Let them work out the form as spontaneously as possible. They may choose a corner of the room for the tailor shop, and if they desire can fit it up with tables, the kindergarten shears, the iron from the doll house, or whatever articles suggest themselves as appropriate. There may be two or more tailors in charge of the shop, and then there may be two or more families living in other parts of the room. The mother or father may come with one or more children to buy coats or suits. The tailors can take measurements, display cloth and tell when to return for fittings. And so the play will continue.

Handwork:

If the visit to the tailor or dressmaker cannot be made, the teacher may talk further with the children about how garments are made. If there is a doll belonging to the equipment, as has been suggested, winter garments may be cut from cloth and sewed, using large needles and yarn. If real dolls are not available, paper dolls may be used. Dresses in two pieces may be cut from construction or defender paper and may be overcast with raffia or yarn, leaving the openings for head, arms, and feet.

LESSON XXXVI

WINTER COLD (CONCLUDED)

THE children may recall on another cold day the food and the warm clothing that have helped to make them comfortable and they may use the singing game, "The tailor makes our clothing," supplying for the other helpers, "The grocer sells the butter," or like appropriate expression. Good pictures of any of these helpers or activities may be supplied by the teacher if desired.

Conversation and object and picture study:

The teacher may guide them to the helper who supplies the shelter from the cold by asking them where the birds stay in the winter, where the lambs or sheep go when there is a storm, and where the little children are safe and comfortable. They will think at once of the various forms of shelter and of the carpenter who builds them. They can then add another verse to the singing game, "The carpenter builds our houses." Many of the children have had experiences with the carpenter at home and know how he works. A set of his simpler tools, like the hammer, the saw, the plane, the rule, may be brought in. The children may examine and use these under the teacher's careful supervision so that they will appreciate the more the carpenter's skill and the value of his work. Pictures of the carpenter at work may also be shown, as well as of the homes which he builds.

Story: *The New Home.*

Once upon a time there was a family of eight who lived

in a little white house in the country. The little house had been white once, but now it was gray, the shingles on the roof were tumbling off, the chimneys leaned, and there were not enough rooms for the size of the family, especially when the friends came to see them. But the family loved the little house; it was home to them, and so they kept putting off the building of another. Besides, the father had none too much money after the eight hungry mouths were filled.

One day, however, the roof caught fire from one of the old chimneys, and before the fire engine could come the little house had burned to the ground. The family looked at the black spot where it had stood and wondered what they should do for a home. A kind neighbor invited them to live in his house until they could build another, but "Where," said the father, "will we get the lumber and the shingles and the paint to make our new home?"

Just then a second kind neighbor came by. "I'll give you the lumber from the old house that I'm tearing down," said he, "if you'll haul it away."

"And I," said the man who sold shingles, "will sell you shingles enough to roof your house at just what they cost me."

"When you get ready to put in the foundation for your new house," said a fourth, "I and my boys will be over to help you."

Then the father took courage. The grown-up sister who was away at school sent him a plan for the new house with a large living room for the family and the friends, with a dining room and a kitchen, with bed rooms for the two big boys, the two little boys, father, mother, and the baby, and for sister when she came home from school. The neighbor and father with the boys put in the foundation; then the carpenters arrived with hammers and nails and saws to use the lumber that father had hauled from the old house.

When the last shingle had been nailed to the roof, mother



GROUPS OF CHILDREN USING DIFFERENT MATERIALS TO CARRY OUT THE SUGGESTION OF THE STORY

began to move in with the little boys to help carry things from the wagon to the door. It did not take long to settle the family, and then the glad day arrived when sister was to come home from school.

Father and the two big boys met her at the train. As they drove up the road sister clapped her hands with joy to see the new house gleaming white with its fresh coat of paint and on the porch the two little boys and mother with the baby in her arms.

Prayer:

After the story the children will be full of gratitude for their homes and this gratitude may be expressed in the prayer: "Dear heavenly Father, we thank you for our homes and for every one who helped to build them."

Handwork:

If there is time for a handwork period, crayon and paper may be used and each child may make a picture of his own home. If the school has a box of large building blocks, each child or a group of three or four may cooperate in the building of a house. Or houses may be cut from paper free-hand and mounted afterward.

LESSON XXXVII

WINTER BIRDS

THE child can do for the birds and pets in the winter cold what the helpers in the neighborhood do for him. He can supply the home and food, and he delights in doing it. His protecting or nurture instinct is strong at this time, and he likes to care for these little creatures needing his help.

Conversation and pictures:

The teacher may show the children the picture of "Robin Redbreast," by Munier, which will lead to a talk about the birds and pets in the winter.

Verse:

They will love this verse by Rossetti:

"Bread and milk for breakfast,
And woolen frocks to wear,
And a crumb for robin redbreast
On the cold days of the year."

The little boy in the picture is feeding bread to a hungry hen and some little birds in the snow. The children will tell about the little birds that they have seen, the kinds which stay north in the winter, what they find to eat, and where they stay.

Story: *Feeding the Birds.*

The story, "Feeding the Birds," may be told by the teacher:

One day in the winter Margaret, Jane, and Willard were having a tea party. Margaret and Jane were sisters and Wil-

lard was the little boy who lived next door. Whenever Willard came over to play with them they almost always had a tea party. To-day mother had brought in some little tea cakes, thin slices of bread and butter, and cambric tea.

As they were eating and, of course, having the best of times, they heard a mournful little sound from the direction of the window—"Tweet, tweet, tweet."

"What is that noise?" asked Margaret.

"It sounds like a little bird," said Jane.

"I am going to find out," and Willard ran for the window. "Come here, quick," he shouted.

Margaret and Jane ran over too, and there outside of the window perched on the bare branch of a tree were one, two, three, four, five tiny snow birds. They were huddled close together, and it seemed as if they were looking in the window at the children.

"I guess they are cold," said Jane.

"Maybe they are hungry," said Margaret.

"Well, I should think they would be hungry with the snow all over the ground. How can they get any worms?" asked Willard.

"I know what we will do," cried Jane. "Let's give them some of our tea party."

They ran back to the table. There were part of a tea cake and some crumbs of bread and a bit of butter left. They broke up the tea cake in little bits and they brushed all of the crumbs carefully upon a paper. Margaret carried the paper very slowly to the window while Jane and Willard threw it open. They sprinkled the crumbs on the window sill.

They waited for the birds to come over, but the birds looked at the crumbs, then at the children and waited too.

"Why don't they hurry up?" said Willard, impatiently.

Just then mother opened the door to see what the children were doing. When they told her, she said, "The little birds

are afraid to come while you stand very near. Come back here and watch what will happen."

When the children stepped back, the little birds looked at them and then at the crumbs. One brave little bird flew over. He ate a wee morsel, then cocked his head reassuringly at the other birds. Over they came—one, two, three, four! Now they were all on the window sill. "Tweet, tweet, tweet," they said, gayly, as they ate the crumbs.

Song:

Following the story, the song will express the feeling aroused:

"Hear them tweet, tweet, tweet,
Little birdies, little birdies,
Hear them tweet, tweet, tweet,
Let us give them crumbs to eat."

(Songs for the Little Child.)

Handwork:

The children may make little baskets in which to carry crumbs to the birds. The same basket may be made as was used in the fall. Give the children construction paper in squares 9 by 9 inches. Fold over one edge one third the distance to the other edge; then fold the other edge over to meet the new base line. Open the paper and cut three inches on either end of both lines. Fold over the outer squares thus made and fasten to the inner square with a brad at each side; a handle of the construction paper doubled may be fastened with the same brad.

Activity:

The teacher may provide bread on this occasion and let the children put some of the crumbs in their baskets. They may then either go to the windows and scatter the crumbs outside on the ledges, or they may walk out of doors scattering

them on the snow. Should some birds be found, the delight of the children will be very great.

Prayer:

After or before feeding the birds the following prayer may be used: "Dear Father in heaven, we thank you for food and homes. Help us to remember the birds and our other pets in the winter time."

LESSON XXXVIII

WHEN JESUS WAS A BOY

ANOTHER picture is taken from the life of Jesus, helping the children to follow his growth and to keep his identity. The story of the home and shop activities will be well understood by their experiences in the home and with the carpenter.

Rhythm and song:

The children will like to recall the different helpers of whom they have spoken by singing and playing, "The carpenter builds our houses," "The tailor makes our clothing," etc. If the teacher suggests the name of the helper and then lets the children supply the appropriate activity, they will much enjoy this test of their knowledge, as "The carpenter makes our——."

Picture studies:

If any of the children have fathers who are carpenters, or grocers, or tailors, they will have told the rest. The teacher may ask them if they knew that Jesus's father, Joseph, was a carpenter. She may show them the picture of "Jesus in the Carpenter Shop," by Hofmann. They will find Joseph with his ax and beams in the picture, Jesus carrying the rules to Joseph, and Mary watching them. They will like to guess how old Jesus was in the picture. The teacher may tell them about the other little children who came into the home at Nazareth and how Jesus helped Joseph and Mary in caring for them. A little later the teacher may show them the "Head of the Boy Christ," by Hofmann. How old do they think Jesus is now? They will compare him to their big

brothers. They will then want to tell all the wonderful things that their big brothers can do—how they can read, spell, write; how they can jump, run, throw ball, and do various other feats. Some of the big brothers help father and mother and the smaller children. Jesus can be thought of as growing to be a big brother too, and a very strong and helpful one.

Songs:

As the children talk about Jesus they will like to sing once again the songs which they have associated with him: "Silent Night," Luther's "Cradle Hymn," and "The Child Jesus."

Prayer:

Dear Father in heaven, help us to grow strong and helpful, as Jesus did.

Handwork:

Small copies of the two pictures may be given to the children which they can cut out and paste in a folder. A sheet of construction paper 9 by 6 inches folded once will make a desirable size.

LESSON XXXIX

VALENTINES A GIFT OF LOVE

THERE is nothing that the child enjoys more than making valentines for others and receiving them himself. Valentine's Day gives another opportunity to express his love for his friends. God is thanked for the valentines and is thus associated with one more happy experience of the child.

Conversation :

The children will have seen the valentines in the shop windows and will be full of happy anticipations of the valentines they are to receive. The teacher accepts their confidences and gives them expression in the song, "Valentines" :

"When days of February come I know what we will do—
We'll make some pretty valentines of paper red and blue.
Valentines, valentines, oh, they tell that I love you!
Valentines, valentines, oh, they tell that you love me!
When days of February come then valentines we see."

Dance :

A happy skip may best interpret the joy of the occasion. Each child may choose a partner and dance gayly about the room.

Story: *Valentines.*

On a certain Saint Valentine's Day the children in a kindergarten said, "Let's make valentines."

"Very well," said the teacher, "we will make valentines. What do you wish to make them with?"

"Crayon and paste and scissors and paper," said the children. The teacher and the children found the crayon, the paste, the scissors and the paper, and everybody set to work to make valentines. There were big hearts and little hearts and very tiny hearts; there were twin hearts and folded hearts and hearts that open and shut.

When all the valentines were finished the teacher called the children. "Do you know the secret of valentines?" she asked. The children shook their heads and so she whispered it to them. "If you love somebody," she said, "you send a valentine to tell him."

"I love my father," said John, and "I love my mother," cried Mary. "I love my baby," chimed in Elizabeth, and "I love my big brother," shouted Bill.

The teacher wrote these names on the valentines. When John went home he said, "Father, shut your eyes." Father shut his eyes and when he opened them, there on his knee was a valentine.

When Mary went home she said, "Mother, shut your eyes," and when mother opened her eyes, there on the table was a valentine.

When Elizabeth went home she said to her baby, "Shut your eyes"; but the baby would not shut his eyes and Elizabeth had to put her hand over them while she tucked the valentine into baby's chubby fist.

When Bill went home he said to his big brother, "Shut your eyes," and his big brother said to him, "You don't fool me!" But he was as surprised as any of the rest of them when he opened his eyes and found a valentine.

The next day, when the children went back to the kindergarten, they said to their teacher, "Oh, it was fun to make valentines!"

And she said, "Well, we musn't forget to do it again next Valentine's Day."

Handwork:

After the story the children will want to make valentines to take home as surprises. Red construction paper, scissors, valentine scraps, and paste may be furnished. The children may cut out hearts freehand. (If certain children need the help of a pattern, it may be given to them.) After the hearts are cut out the little pictures may be pasted in the center. The teacher may write on the back of the heart the name of the one to whom it is to be given. As the valentines are being made the children will plan how they will surprise the dear ones for whom they are intended.

Prayer:

Dear Father in heaven, we thank you for valentines, and for the fun we have making them and giving them.

LESSON XL

A LITTLE CHILD'S HEROES

THE fireman, the policeman, the soldier are the child's heroes. Of course, the little child is not a hero worshiper in the same sense as the junior. Nevertheless he has his heroes: he often talks about them and entertains a great admiration for them. Four-year-old Bobbs followed a sailor down the street, and returning said in awed tones, with popping eyes, "I sawed a sailor; he was a w-w-white one!"

It is the uniform and the hook and ladder, the gun and club that attract the small child as well as what is done with these things. Through watching these heroes and hearing stories about them he also gets the idea of obedience to rule or law. He can be led to have a genuine respect for these protectors in the community.

One of the heroes only may be studied under this topic with perhaps incidental mention of the others. Suggestions are given here for the development of all three subjects. It need not be used at any set time of the year, but whenever the children have had a vivid experience which quickens their interest in the fireman or the policeman or the soldier.

Conversation :

After the children have seen the firemen go to a fire in the neighborhood, or some day when the engine happens to pass the school building, a conversation about the fireman can best be initiated. The children will tell the different parts of the fire equipment which they have noted: the engine, the hook and ladder, the hose cart, the rubber hats and coats

of the firemen. The teacher can lead them to discover the use of every part. Perhaps some of the children have visited the engine house and can tell about the quarters of the firemen there, the fire gong, the readiness of everything and everybody for instant response to the fire signal.

Pictures:

In connection with the conversation pictures may be shown by the teacher which will recall the children's experiences with firemen or which will illustrate the incidents that are told. These may be found in some of the story books for older boys found in every library.

Story: *Putting Out the Fire.*

The following story will bring home to the child his dependence on the fireman and the quickness, bravery, and skill which this hero displays.

One afternoon Jack was playing in his back yard when he saw smoke coming from the roof of the barn next door. He sped as fast as his legs could carry him into the house to his mother. "Fire, fire!" he cried.

"Where?" said his mother as she went to the window. When she saw the smoke coming from the roof of the barn, she ran to the telephone and sent in a call for the fire company. "Jack," said she, "you must help me pack a few clothes and our silver, for with this wind our house may catch fire too."

Before mother and Jack could pack one suitcase, Jack heard the clanging of the fire gong, and he forgot everything else in the excitement of watching the firemen. There was the engine puffing away; the hook and ladder and the hose cart were just behind. The captain was shouting orders and the firemen were running swiftly and surely here and there. Two

had fastened the heavy hose to the hydrant while others held the nozzle and directed the big stream on the barn. Three more had put up the ladders and were chopping away furiously with their hatchets to make an opening in the barn so that the men could get the hose inside. Some of the firemen had found another hydrant and were bringing hose from that direction. The smoke poured out of the building, soot and cinders rained down on the firemen, but they seemed not to notice.

Suddenly the smoke died down. The firemen tramped around to be sure that every spark was out. Then the engine started back to the engine house followed by the hook and ladder and the hose cart. The firemen were wet and tired, but they looked happy, and Jack and mother cheered and waved the flag as they passed by.

Dramatization :

After the telling of this dramatic incident the children may want to play "fire engine," as they term it. Jack and his mother may send in the call and the firemen riding on the engine, hose cart, hook and ladder may come to the rescue. They will direct the hose on the burning building, then later return to the engine house with mother and Jack cheering as they pass by. Any part of this little drama for which the children are ready may be played if it is merely the representation of the firemen going to the fire, putting it out and returning without the part of Jack and mother brought in at all. Very little setting is needed by the child of this age for the dramatization—nothing more in fact than the engine house and the burning building.

Excursion :

Unless the children are thoroughly familiar with the fireman it would be well to visit the engine house, if possible, before suggesting the dramatization. The children would be

much interested in examining every part of the equipment. They might be fortunate enough to be in the vicinity when the firemen were called out for a fire or were going out for practice.

Handwork:

Freehand drawing with crayon and manila paper would be an excellent medium of expression for this interest. If preferred, the children might build the engine house, the engine, other houses with the large blocks and use them as setting in the dramatization.

Prayer:

Whenever the prayer can best be brought in, it may be used. "Dear heavenly Father, we thank you for the firemen and for what they do to help us."

LESSON XLI

A LITTLE CHILD'S HEROES (CONTINUED)

SOME day when the children and the teacher are out for a walk the big policeman will stop traffic and help them across the street. The children will have a good chance to observe his uniform, club, and star. Perhaps he will talk to them kindly, as policemen sometimes do. Or on some other occasion they may meet him in the park when he reminds them to "keep off the grass," or to refrain from "picking the flowers." In the one case they have come in contact with him as a personal protector, in the other as an administrator of certain laws to which all must be obedient.

Conversation :

The teacher may do much to stimulate their confidence and respect by talking over these experiences with them afterward, and helping them to feel the kindness of the policeman and the reasonableness of the rules. Many little children fear the policeman or try to outwit him as a natural enemy. It means much for their social adjustment and their community responsibility that these first experiences are rightly interpreted.

Dramatization :

The children will often act out the little drama of crossing the street. One will represent the big policeman in the center, others will be autos, carts, and cars, while still others are people, perhaps the teacher and her children, trying to cross. The policeman holds up his hand to stop the traffic and then

helps the teacher and the children. A silver paper star will furnish great dignity to the policeman and great respect from the observers.

Story: *The Rescue of Mother Biddy.*

The story of the Policeman and Mother Biddy Hen is a realistic story which brings the policeman as a protector into intimate favor with the children.

One night Mrs. Davis and her children were awakened from a sound sleep by a dreadful racket in the chicken yard. Mrs. Davis lived in town, but she kept a few chickens as pets for her children. "Bob and Mary," she said as they came shaking into her room, "I'm very sorry that your father is away to-night. Something must be after the chickens. Put on your slippers and coats and come with me."

It was very dark outside, and Bob and Mary shivered as they kept close to their mother. No sooner had they stepped off the porch, however, than they heard a cheery whistle and saw a bright light. It was Ben, the big policeman.

"Look's like chicken thieves, Mrs. Davis," he said. "I've just called for Jones, who has the next block. Don't be afraid; we'll find the rascals for you."

Bob had run ahead to the chicken coop, and now he was fairly crying as he called, "O mother, they've took Mother Biddy Hen. Here is a handful of her feathers where they grabbed her!" Now, Mother Biddy Hen was the best little brown hen in the henhouse and a great favorite with the children.

Jones, the other policeman, had arrived, and Ben started down the alley while Jones went up the street in the opposite direction. Mrs. Davis tried to comfort the children, although she really did not expect the policemen to catch the thieves.

It was not long, however, before they heard Ben's cheery

whistle. "We've found the rascal," he said, "and who do you suppose it is?" The children could not guess. Ben had to tell them. "A big black dog," he said. "We scared him so that he dropped Mother Biddy Hen and began to run. Say, Jones, when do you think he'll stop running!"

There in Ben's arms was Mother Biddy Hen, very quiet and scared and having lost handfuls of feathers; but still able to drink the water that the children brought her and eat a little grain.

"Children," said mother, "how can we thank Ben enough?"

"Don't mention it, Mrs. Davis," said Ben. "Just call on me whenever I can help you."

Prayer:

Dear Father in heaven, we thank you for the policeman and for what he does to help us all.

LESSON XLII

A LITTLE CHILD'S HEROES (CONCLUDED)

Marching:

THERE is no activity that children enjoy more than marching like soldiers. At the first of the year they do not keep succession in the march, but they do feel the rhythm of some well-accented march, like "How we march a-soldier," in *The Rhythms of Childhood*, by Crawford, if it is well played on the piano. Very soon such simple commands as "Halt!" and "Forward, march!" may be introduced and later, "Backward, march!" and "About face!" In time the children are able to keep succession in the march, and will under a good leader march happily single file for twenty minutes. Sometimes there can be one flag-bearer; at other times every child may carry a flag. When carrying flags the children should show the utmost respect for them from the first. They should never be allowed to touch the ground and should be held proudly aloft, for the flag is the symbol of our country, and disrespect for it may mean later a disregard for the more sacred duties of citizenship. If there is a drum or other band instruments, it will add interest occasionally to use these in the march. The children should be taught alertness, good carriage, quick response to commands of the leader through the march. If rightly conducted, it is an excellent means of teaching self-control and cooperation.

Conversation:

In connection with the marching, which is the soldier activity that the children have most often witnessed,

they will like to tell about the soldiers; how they march, the commands that are given to them, the band that plays for them, their uniforms, their guns. Perhaps some of them will know about the tents where the soldiers sleep, the mess halls where they eat, their drills, and the fighting that they must often do. The teacher can stress their helpfulness as our protectors as well as their bravery by telling some such little incident as the following one:

Story: *Our Brave Soldiers.*

Once upon a time, long ago, there were some bad Indians who troubled the people in one of our towns by stealing their horses, and finally one day by taking a little child away from its mother. Then, indeed, the people were very angry, and they sent for the brave soldiers to bring back the horses and the little child to its mother.

The soldiers found out where the Indians had their camp, in a dark forest against a great cliff. One night when they were sleeping the soldiers stole upon them until they had made a circle about the camp. Then one very brave soldier crept in on his hands and knees to the wigwam where the little white child was sleeping. Very gently in order not to awaken it, he lifted it in his arms and lightly and swiftly he bore it out of the camp.

The other soldiers were waiting with their horses which they had loosened from their tethers and with the speed of the wind they all mounted and rode. When they came to the town the people were waiting with drums and with flags, and in front of them all was the mother looking for her little child.

The brave soldier stooped from his saddle and put the child in his mother's arms. The little child laughed, the mother wept with joy, and all the people shouted, "Hurrah, hurrah for our brave soldiers!"

Song:

"The Soldiers Come" will be loved by the children, especially after the story just sketched:

"Marching, marching swiftly by,
To the beating of the drum,
With the stars and stripes on high,
See the soldiers come!"

(Songs for the Little Child.)

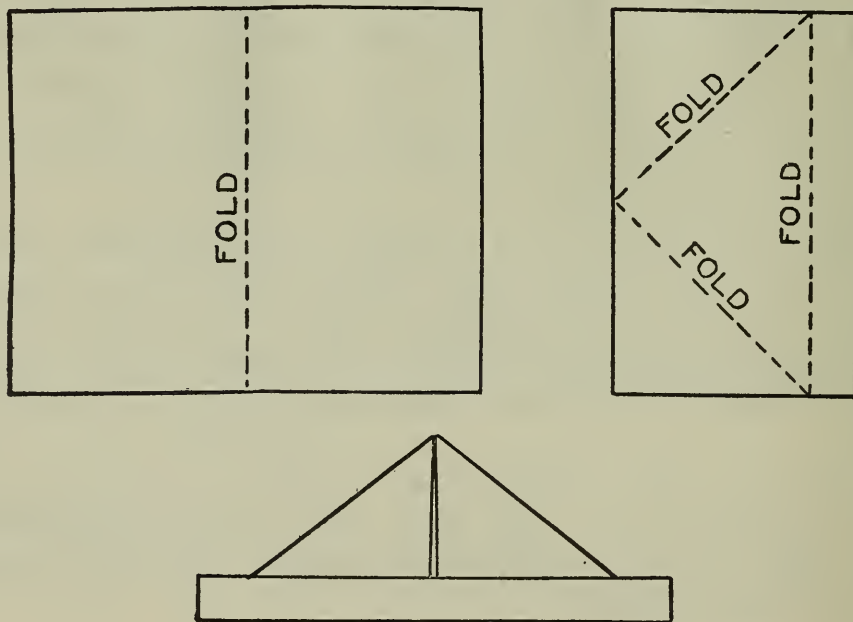
Prayer:

Dear Father in heaven, we thank you for the brave soldiers who help to take care of us. Please be with them everywhere and keep them when in danger.

Handwork:

Every child likes a soldier cap. The caps may be made and kept for the Hero Festival, if this lesson should precede. Oblongs of tissue paper or brown wrapping paper,

THE SOLDIER CAP



a little smaller than an ordinary newspaper sheet, may be provided. Place the sheet so that the long line runs from front to back, fold the back edge to meet the front edge; then fold the right side to meet the left side. Open the last fold only, showing the guiding line extending through the center from front to back. Place the paper so that the closed edge is at the top and bring the upper right-hand corner to meet the guiding line, then the upper left-hand corner to meet the same line. Fold back on either side the paper at the bottom which extends below the two triangles just formed by the folding. A little paste or, better still, a small badge fastened on either side will hold the folds in position.

LESSON XLIII

THE HERO FESTIVAL

THE little child has a part in every community or home festival, or should have. What may his part be in the celebration of birthdays such as those of Washington or Lincoln? He is not ready for history stories. He knows about birthdays, however, about soldiers and presidents. He has gained some idea from the home discussion of the present President. The picture can be shown of the great man, and the children can be told that it is the birthday of one of our great soldiers. Our soldiers may be associated with the day, and the children can carry the flag and think of themselves as soldiers. Patriotism begins with a little child's love, respect, and reverence for the flag which he proudly carries and salutes.

Conversation :

The children, some of them, already know the picture of Washington, and as soon as they see it in the room they call out that it is Washington's Birthday. The teacher can tell the children that Washington was the first President of our United States and that he was a great soldier, that everyone loves him and knows him when his picture is shown. The teacher and the children may salute his picture and then the flag which is always in the room.

Songs :

One verse of "America" can be sung, as nearly all children know at least one. "The Star-Spangled Banner" may be played and sung by the teacher and those children who

want to sing with her. During the singing of both hymns the children may stand at attention. Then the Soldier Song may be sung by all the children.

March:

They may put on their soldier caps, carry the drum and flags, and march to the music of the Soldier Song. Different children may take turns leading the march and giving the commands.

Story: *The Army of Two.*

The story of "The Army of Two," may be told at this time. Children are much interested in the fact that two little girls were soldiers. It suggests that every child may on occasion be a soldier:

Once upon a time there were two little girls, Rebecca and Sarah. Rebecca's father kept a lighthouse, and Sarah was Rebecca's little friend. One day when the children were at play they saw a strange ship coming into harbor.

Now, Rebecca's father had gone across the bay and the children were alone.

"What is that?" they cried, when they saw the ship. Then they ran up into the lighthouse to watch. Yes, it was a strange ship coming straight into the bay. What was it doing? It had set fire to a little sloop that lay outside the harbor. It must be an enemy ship.

"O, if I were a man, wouldn't I fight?" cried Rebecca. "And I too," cried Sarah.

The little girls watched and watched. What could they do? If they could only warn the people of the village! But they could not, for they had no boat.

¹ From *America's Story for America's Children* by Mara L. Pratt. Copyright, 1901. Used by permission of D. C. Heath & Co., Publishers.

"Couldn't we scare the enemy away?" they wondered.

"There is a drum in the lighthouse," said Rebecca. "There is a fife too!—Let us go and get them. I can beat the drum."

"And I can play the fife," said Sarah.

Then down the stairway the two children ran to find the drum and fife. They would play them as hard as ever they could, and perhaps the enemy would think an army was coming.

Then the children crept around behind the lighthouse and along through the bushes.

"Rub-a-dub, rub-dub, dub-dub!"

"Toot-le-ty-toot, toot, toot!"

"Hark!" called the enemy captain.

"Rub-a-dub, rub-a-dub, rub-a-dub!"

"Toot-le-ty-toot, toot-le-ty-toot, toot, toot!"

"Troops!" said the soldiers on the enemy ship. "But where are they?" Then they listened again. The music seemed to be coming nearer and nearer.

"They are coming along the point," said the captain. "We must get away as quickly as possible," and with that the enemy ship sailed out of the harbor.

Meantime the people in the village had heard the music, and they hurried over to the lighthouse to see what it meant. And what did they find there? Only two little girls!

"Do you think we scared them away?" asked Rebecca.

"There can be no doubt of it," said the people.

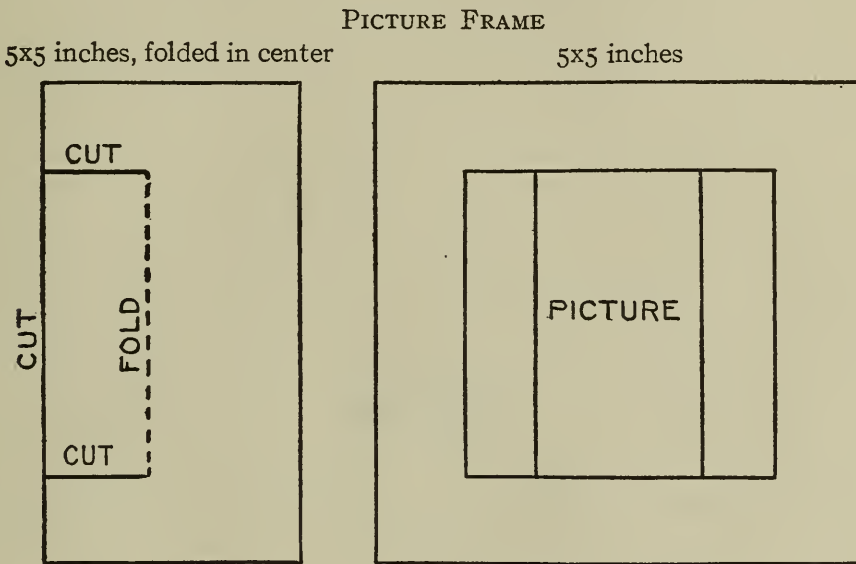
From that time as long as Rebecca and Sarah lived they were called Captain Rebecca and Lieutenant Sarah. Sometimes they were called The American Army of Two.

Prayer:

Dear heavenly Father, we thank you for the soldiers and the flag. Help us to be brave and helpful like true soldiers.

Handwork:

If there is time, each child may have a small picture of Washington which he can paste on a card. If desirable, he can construct a very attractive frame by folding once a square of paper 5 by 5 inches, making an oblong, then cut-



ting from the folded edge two slits half the width of the picture and as far apart as the length. The child may then open out his square of paper, and cut on the folded line between the two slits. When he pastes the frame on the card and folds back the flaps, or doors, as the children call them, his picture will look out at him.

SPRING

LESSON XLIV

JESUS GROWS TO BE A MAN

BEGINNING with December the teacher has mentioned Jesus every time that she has met with the children. They have lived with the thought of him as a baby, as a child, as a boy. Now he is a man. They have talked about the soldier who protects or cares for people. Jesus calls friends to follow him, and they go about taking care of people. The stories of feeding and healing told from the beautiful pictures of Murillo and Hofmann are given with the emphasis on the love and helpfulness. When Jesus calls little children and blesses them, their hearts, stirred by this goodness to others, respond with a glad, spontaneous affection. The bond is made between the child and Jesus as the best of friends. The story of "The Triumphal Entry," told from Plockhorst's picture, gives the expression of little children's love for Jesus in the throwing of the flowers, the waving of the branches, and the shouts of "Hosanna!"

The picture stories may be told one at a period; that picture story may be retold at the following period until the children know all the pictures and are able to tell the incidents themselves.

The material of the next topic, "The Coming of Spring," may be introduced simultaneously with these lessons whenever it is apropos. It is printed as supplementary nature material at the close of this section.

Conversation and Pictures:

The pictures of Jesus as a child and as a boy may be shown

to the children, and they may tell the story that each picture suggests to them. The songs about the Christ-child with which they are familiar may be used if asked for by the children.

Story: *Christ and the Fishermen* (Zimmerman).

Jesus was not always a boy. By and by he grew to be a man, strong and tall, like your father. He was not a soldier, but he was as brave as any soldier, and he went about taking care of people—feeding them when they were hungry, making them well when they were sick and preaching to them as the minister does in our church.

He found so many people to help that he needed friends to go about with him. One day he found three wonderful friends. They were fishermen and their names were Peter, James, and John. They had been spending their time catching fish in the sea of Galilee. When Jesus passed by they were mending their nets before they should go fishing again.

He stopped and watched them a little and then he told them what he was doing to help people. "Peter, James, and John," he said, "follow me and I will make you fishers of men."

And Peter, James, and John left their nets and followed Jesus. They loved him and helped him wherever they could; they were his friends.

Picture:

After the telling of the story, the children will want to look at the picture, Zimmerman's "Christ and the Fishermen," very intently; they will find Jesus and each one of the three friends.

Prayer:

Dear Father in heaven, we thank you for Jesus and for the friends that helped him. May we make good friends.

Handwork:

Small copies of the picture may be furnished the children which they can cut out and mount on soft-toned cards. They may talk freely about the picture as they are mounting it and may be encouraged to tell mother and father about the friends and Jesus. A little talk about what a good friend is will help to set a standard for the friendships that the children are forming.

LESSON XLV

JESUS THE MAN

Story: *Christ Feeding the Multitude* (Murillo).

ONE day Jesus went across the sea of Galilee to a lonely place, but the people followed him: fathers and mothers, grandfathers and grandmothers, and even little children—a great multitude of them. Jesus talked to them all day, and as the sun was going down he noticed that they were hungry and far from home.

“Whence shall we buy bread,” he said to one of his friends, “that these may eat?”

Just then another one of the friends spied a boy with a basket. “There is a lad here,” he said to Jesus, “who has five barley loaves and two fishes.” The boy was glad to give all that he had to Jesus, and Jesus took the loaves and fishes and gave thanks to God our Father.

Then the friends passed the bread and fishes and all the people had enough to eat and to spare.

Picture:

“The Miracle of the Loaves and Fishes,” by Murillo, is one of the best representations of this subject. The children will be particularly interested in the boy and in Jesus.

Prayer:

Dear Father in heaven, help us to love people and to take care of them as Jesus did.

Offering:

The teacher and the children can talk about the poor chil-



WHEN THE OFFERING IS PUT INTO THE BASKET

dren who have not food enough and whom they can help to feed by bringing pennies which they save and sometimes by packing baskets of food for them. If practicable, some effort should be made to carry out the suggestion of this lesson in concrete giving.

Handwork:

A small copy of the picture may be cut and mounted to take home to mother and father with the story and the suggestion of help to a family in need of food.

LESSON XLVI

JESUS THE MAN (CONTINUED)

Story: *Healing the Sick* (Hofmann).

ONE afternoon Jesus was at the house of a friend when at sunset all the people who were ill came to the door. There was the old blind man who had not been able to see for years. There was the man with crutches hobbling painfully up the street. There was the man whose friends had to carry him because he could not walk. And there too, looking at Jesus with pleading eyes, was the mother with her sick child in her arms.

When Jesus saw them he was filled with sorrow for them. They had been to other physicians, none of whom had been able to make them well. Jesus prayed to God the heavenly Father that he might heal them. Then he put his hands on them and blessed them.

The old blind man saw the sunlight and flowers, the faces of his friends, Jesus! The lame man threw away his crutches and went leaping down the street! The man who could not walk stood straight and strong once more. The color came back to the child's face and the laughter to its lips. It ran again by the side of the mother.

Then there was great joy in the heart of Jesus because God the heavenly Father had enabled him to make these sick people well.

Picture :

The children will find in the picture, "Healing the Sick," by Hofmann, the blind man, the lame man, the man who could

not walk, the mother with the child, and Jesus. The wonderful love and compassion of the Master illumines the picture.

Prayer :

Dear Father in heaven, we thank you for Jesus. We love him.

Service :

If any little child in the class is ill the rest of the group might send a pretty card, dictating to the teacher what to write upon it, or they might make a picture book of all the pictures they have had of Jesus, or they might send flowers. In this way they can express the sympathy and love which the story will arouse.

Handwork :

The picture, "Healing the Sick," may be given to each child and be cut out and mounted as has been suggested for the other pictures.

LESSON XLVII

JESUS THE MAN (CONTINUED)

BEFORE the telling of another story the teacher and the children may look over all the pictures that they have had and talk about the hungry people and the sick people that Jesus helped, and about the little children who are hungry or have been sick whom they have helped. Perhaps some message will have been received from these children to whom they have given which can be read at this time.

Story: *Christ Blessing Little Children* (Plockhorst).

Wherever Jesus was there were crowds of people, so many that it was very hard to come near to him. One day when he was busy caring for all of these people, some of whom were blind and lame and ill, there came also mothers with their little children. One mother carried a baby and had two small children clinging to her skirts; another mother had an older boy, and still a third had a group of five, two little boys and three little girls, the smallest just big enough to toddle. These mothers wanted Jesus to see their dear children and to bless them.

But the friends of Jesus thought that he was too busy to be troubled, and so they said: "Jesus has no time for children to-day. Perhaps some other time he can see them."

Jesus heard what the friends said, and he saw the mothers and the children. He loved little children! "Suffer the little children to come unto me," he said, "and forbid them not."

Then he took the baby in his arms as he sat by the roadside,

and all the other children gathered about him looking up into his face. Perhaps he told them some of the beautiful stories about the baby Moses, and the little Samuel and others that you know. I think they told him about the birds and the flowers and everything that they had to play with. Then he put his hands on their heads and asked the heavenly Father to bless them.

Prayer :

Dear God our Father, we thank you for Jesus. We are glad that he loves little children; we are glad that he loves us.

Song :

Very softly the teacher may sing the song, "Jesus and the Children":

"When Jesus was on earth with men,
He called the little children.
The mothers heard and gladly then
They brought their little children.
He took them in his arms of love
And told about the God above
Who cares for little children."

(Songs for the Little Child.)

The children will want the song over and over, and will join unconsciously in the singing.

Picture :

The beautiful picture of "Christ Blessing Little Children," by Plockhorst, can be shown immediately after the telling of the story or later during the singing of the song. The children will try to identify as many of the figures in the picture as they see. There is no other picture more appropriate as a permanent one for the children's room than this one.

Handwork:

Every child will want to possess this picture. A larger size should be furnished than for the other pictures. It may be mounted on a card, so that it can be hung in the little child's room at home.

LESSON XLVIII

JESUS THE MAN (CONCLUDED)

THE children will want to tell where the picture of "Christ Blessing the Children" has been placed at home. If the children are familiar with children of other races as is the city child in America to-day, the picture "The Hope of the World," by Harold Copping, may be shown. This picture will interest because of the money which the children have brought to help other children. The idea that Jesus loves all little children will gain a wider interpretation through this picture, and an attitude toward children of other races will be formed that no other appeal is quite so potent in making.

Song:

The song used with the story, "Jesus and the Children," may be sung several times, the teacher singing the lines and the children alone responding with the refrain.

Story: *The Triumphal Entry* (Plockhorst).

The story based upon Plockhorst's picture of "The Triumphal Entry" may be used as an interpretation of the children's love for Jesus. In the development of this series it would come near or at the Easter festival.

One day Jesus rode into the city of Jerusalem on an ass's colt, his friends walking by his side. Crowds of people followed him from the country and the people in the city ran out of their houses to greet him.

Some of them spread shawls and coats in the way for him to ride over, while others broke branches from the palm trees and waved them.

The little children were there. They had palm branches and great bunches of wild flowers which they scattered before Jesus. "Hosanna, Hosanna!" shouted the people. "Blessed is he that cometh in the name of the Lord." "Hosanna, Hosanna!" shouted the children. "We love him too."

Picture :

The picture may be used in connection with the telling of the story and the singing of the hymn. It has a great fascination for the children, and they should be allowed the time to study it carefully while the song, "Jesus Loves Me," is sung over and over.

Prayer :

Dear heavenly Father, we thank you for Jesus our friend. We thank you for all that he did to help people—the sick, the hungry, and those in trouble. May we help people too.

Handwork :

Again the children may mount the picture to take home. They may make a folder of manila paper, drawing on the cover flowers, birds, trees, and mounting the picture inside.

SUPPLEMENTARY NATURE MATERIAL

(To be used with Lessons 44-48.)

THE COMING OF SPRING

THERE cannot be a set time for introducing spring. The children will bring in spontaneously the signs of it—now a pussy willow, again the report of a robin, a little branch that is budding, a crocus. The teacher also brings in evidence of the change. There is no season of the year so full of wonders in the out-of-doors as the spring, and the little child seems

peculiarly akin to all that is budding and growing there. Through nature the pathway leads straight back to God as the creator of all the new life and loveliness. It is the purpose here to give some suggestive material with the hope that the teacher will select the most appropriate for her group and will use it at the time when it is apropos. As was indicated in the introduction to the series of picture stories, these may be interspersed with the spring material—the spring activities, songs and the examination of nature material often preceding the use of the biblical material.

THE PUSSY WILLOWS

Observation:

The first harbinger of spring in many places is the pussy willow. A single branch or several twigs may be brought in by the children or the teacher. Perhaps the group can be taken by the teacher where the pussy willows grow and can have the joy of discovery. They will observe the way the flowers appear on the branch, the little brown coverings, or “houses,” out of which they have come. Every child will want to stroke them, for the soft texture delights the child. The teacher will ask what time of year brings the pussy willows, and some of the children will know that it is spring. The teacher may also question where the pussy willows have been hiding all winter, and the children will find some of the brown coverings not yet opened.

Song:

The children will respond immediately to this song of “The Pussy Willow”:

“In the early days of spring,
Pussy willow, pussy willow,
When the birds begin to sing,
Pussy willow, we find you.

“And you wear a velvet gown,
 Pussy willow, pussy willow,
 That is soft as eider down.
 Pussy willow, we love you.”
 (Songs for the Little Child.)

The children and the teacher may talk about velvet and eider down. If anyone is wearing velvet, the children may feel it. The teacher also may bring in some eider down.

Handwork:

If handwork is desired, the children may be provided with sheets of gray construction paper, with white chalk or crayon and with brown crayon. They can easily draw some of the willow branches with the brown crayon and then distribute the gray flowers on the stem making the brown covering at the base of each one with the brown crayon.

Prayer:

At some time during this nature talk when the appreciation for the pussy willow is most evident, the teacher may lead the children in the prayer: Dear Father in heaven, we thank you for the pussy willows and for the coming of the spring.

THE BIRDS RETURN

Observation:

The children will report the appearance of the first robin and later of the bluebird, the oriole, and the woodpecker. The teacher and the children can walk out often to look for birds and can learn to recognize one at a time. The pictures of the different birds in color can be put up in the room on the picture screen, not, of course, until the bird appears. The children will know in time the distinguishing characteristics of each one—the robin's red breast and rusty coat, the color of the

bluebird and the oriole, as well as the woodpecker's red head. Each bird becomes a loved friend who gives joy by his flight, his song, and his gay coat.

Activity :

The children delight in imitating the flight of the returning birds. Very lightly on tiptoe with outspread arms moving up and down they fly about the room or out of doors. "Birds A-flying," from *The Rhythms of Childhood*, may be used as a piano accompaniment. Sometimes the children like to play that they are bluebirds or robins or orioles or wrens, according as they are dressed in brown or red or orange or blue.

Songs :

There are many beautiful songs about the birds that may be sung to the children at this time. One of the first to be used might be, "Now It Is Spring" :

"Lo, cold winter days are past,
Hark! robins and orioles sing,
Gay daffodils bloom at last,
For now it is Spring!"
(Songs for the Little Child.)

This song of "The Woodpecker" the children like especially for the tapping refrain :

"Black and white and flaming red,
In the tree high overhead,
He is tapping all for fun,
Rapping, tapping in the sun.
Rap-tap-tap-tap, Rap-tap-tap-tap,
Rap-tap-tap-tap, Rap-tap-tap-tap."
(Songs for the Little Child.)

"Robin Redbreast" will be a favorite :

"Oh, I am Robin Redbreast,
I hop on your lawn,
I help to make your garden,
And wake you at dawn."

(Songs for the Little Child.)

Verses that may be read to the children are: "What Does Little Birdie Say?"—

"What does little birdie say,
In her nest at peep of day?
'Let me fly,' says little birdie,
'Mother, let me fly away.'

"Birdie, rest a little longer,
Till your little wings grow stronger.
So she rests a little longer,
Then she flies away.

"What does little baby say,
In her bed at peep of day?
Baby says, like little birdie,
'Let me rise and fly away.'

"Baby, sleep a little longer,
Till the little limbs are stronger.
If she sleeps a little longer,
Baby, too, shall fly away."

(Lord Alfred Tennyson.)

"Rock-a-bye, birdies, upon the elm tree,
Where the long limbs wave gently and free,
Tough as a bow-string, and drooping and small,
Nothing can harm you to give you a fall.

"Rock-a-bye, birdies, along with the breeze—
All the leaves over you, humming like bees,
High-a-way, low-a-way, come again, go,
Go again, come again, rock-a-bye so.

“Wonder how Father-bird braided that nest—
Binding the twigs about close to his breast,
Wonder how many there are in your bed,
Bonny swing, cradle, hung high overhead.

“Never mind, birdies—how lightly it swings!
Mother-bird covers you close with her wings,
High-a-way, low-a-way, come again, go,
Go again, come again, rock-a-bye so.”

This verse will be easily memorized :

“Wrens and robins in the hedge,
Wrens and robins in the air,
Building, pecking, perching, fluttering—
Everywhere.”

(Christina Rossetti.)

Handwork :

The children may have crayon and paper and draw free-hand the different birds. Stencils may be furnished by the teacher as a help to the children in getting better form. Birds may be cut from paper; if a string is fastened to the bird and the child runs holding the end of the string, he is much delighted because his bird seems to fly.

Prayer :

The child will want to thank God for the pussy willows and the birds: Dear Father, we thank you for the pussy willows and the birds that come in the spring.

Service :

The children can be reminded to throw crumbs to these first birds who often come before the snow is all melted and who find it difficult to get food. They will be happy to feed them.

THE FLOWERS BLOOM AGAIN

Observation :

Almost every day the children find a new sign of spring : the grass grows green ; the leaf buds are swelling on the trees ; the snowdrops, the hepaticas, the arbutus, the crocus, the dandelion, the violet follow in quick succession. The teacher and the children may walk out often to find these growing things. Twigs may be brought into the schoolroom and placed in water so that the children may watch the unfolding of the leaves. When the wild flowers are picked the children should be taught from the beginning to leave many for seed. The color and form and odor of the different flowers will be a never-ending source of wonder and surprise to the child. He should have the opportunity to touch and to smell as well as to see to his heart's content. The cause for the growing of the flowers and grass will be questioned and found in the warm spring sun and the gentle showers.

Songs :

There is a wealth of song and verse for this theme. A few illustrations are given here.

The Sun :

“Good-morning to you, merry Sun,
That shines bright all the day,
You watch the grass and flowers grow
And little children play.”

(Songs for the Little Child.)

Raindrops :

“Patter-pat, patter-pat,
What a gentle sound is that !
Patter-pat, patter-pat,
Hear the raindrops tap !

Now the grass and flowers will be
Fresh and bright for you to see!
Patter-pat, patter-pat,
Hear the raindrops tap!"

(Songs for the Little Child.)

Dandelions :

"When the first spring days are cold,
Dandelions, dandelions,
When the first spring days are cold,
Dandelions dress in gold.

"When the summer days are bright,
Dandelions, dandelions,
When the summer days are bright,
Dandelions dress in white."

(Songs for the Little Child.)

Daisies :

"Where pretty bright-eyed daisies are,
With blades of grass between,
Each daisy stands up like a star
Out of a sky of green."

(Songs for the Little Child.)

Violet :

"I am walking through the grass, Violet,
And I pick you as I pass, Violet.
Pretty little flower of blue, Violet,
How the children all love you, Violet!"

(Songs for the Little Child.)

Verses :

"Tell me, little raindrops,
Is that the way you play?
Pitter, patter, pitter, patter,
All the rainy day?"

(Play Life.)

"In the heart of a seed, buried deep, so deep,
 A dear little plant lay fast asleep.
 'Wake!' said the sunshine, 'and creep to the light.'
 'Wake!' said the voice of the raindrops bright.
 The little plant heard, and it rose to see
 What the great, round, beautiful world might be."

"Daffy-down-dilly is now come to town
 With a petticoat green, and a gay gown."

"The rain is raining all around,
 It falls on field and tree,
 It rains on the umbrellas here,
 And on the ships at sea."

(Robert Louis Stevenson.)

Prayer:

There is no prayer more heartfelt than the one which thanks God for the growing things of the spring: "Dear heavenly Father, we thank you for sending the rain and the sunshine to make the flowers grow in the spring."

Handwork:

With crayon and paper even the smallest child will express his joy in the colors of the spring flowers with masses that he calls dandelions or tulips or violets. Perhaps he will draw also the green grass and trees. Water colors and brushes may be given to the children, and they may suggest the colors of spring in washes.

Service:

As the children gather the flowers, they will bring them as gifts to the teacher or to mother. The teacher always should welcome and treasure every such gift, for this is an opportunity for the child to express love and to give happiness to others. Some of the flowers may be sent to the play-

mate who is ill, to the little crippled girl or to the children in the city school who have no wild flowers and scarcely ever a garden flower.

SPRING IN THE HOME AND ON THE PLAYGROUND

The home is busy with the spring activities of taking off the storm windows, uncovering flower beds, cleaning house, and buying and making spring clothes. The little child will want to tell about all these things. The teacher can encourage him to help in every way he can—running errands, looking after the baby, and cleaning the doll house, for example.

He is also very happy over his new spring clothes. The teacher and the children must share the joy over each new hat, coat, pair of socks or slippers as they appear. Again the child can be led to remember father's and mother's part in providing him with these things, as well as the part of the storekeeper or the tailor.

In the spring too there are many games that children play, and over which they are happy. The new roller skates, the bag of marbles, the top, the hoop, the balloon are all evident at this season and mean so much to the child that he should have the opportunity to express his gratitude and show his treasures to the rest.

Activity and song:

The children will like the following little game, in which they form a circle and sing:

“In the spring, in the spring,
Children playing, children playing,
In the spring, in the spring,
Children playing laugh and sing.
And they all do this way;
Yes, they all do this way.”

One child shows them some action and all imitate. Such activities as jumping rope, playing marbles, bouncing ball, roller skating may be suggested by different children.

(Songs for the Little Child.)

Handwork:

Poster pictures may be made of children engaged in the various spring activities. Colored paper may be furnished and objects cut out by the teacher and the children and mounted to tell the spring story.

Prayer:

Dear Father in heaven, we thank you for all the fun that we have in the spring and for our new spring clothes. Bless father and mother and everyone who helps to make us happy.

LESSON XLIX

GLAD EASTER IS HERE

EASTER is the culmination of the previous month's stories and talks. It may be a very childlike festival celebrating the new life after the winter's barrenness, and associated with the love of Jesus for the children and theirs for him. Flowers may be brought for the children who are ill in the hospital or at home, and a happy flower procession may be held by singing children and teachers, each with an offering of flowers. On these festival occasions the prayer of thanksgiving and praise has an added fervor.

Songs and conversation :

As the children come on a spring morning they bring with them, if where they can secure them at all, bunches of garden or wild flowers for the teacher and to make the room beautiful. If they have no flowers to bring, the teacher should make every effort to bring to them at least one blossom each time they meet, that speaks of spring. If the environment is rich in nature resources, there will be much to talk about concerning the birds and flowers; if it is limited, there will still be the sun and the rain and such flowers as the teacher may bring. These will be the more highly treasured and are enough to speak of the wonder and goodness of God.

The songs and the verses that have been learned may be used as they are most appropriate. "Now It Is Spring" and the sun and rain songs are perhaps the most often in use.

Rhythm :

The rhythmic game "Children Playing" may be asked for as the children review their spring experiences or they may wish to play "flying birds" or the "flowers coming up."

Hymns:

When the hearts of the children are warm with gratitude for the loveliness of spring the piano may play softly, "God Loves Me."

"Little bird and flower and bee
Tell me that God loves me.
Sun and wind and rain all three
Tell me that God loves me.
Moon and stars at night I see
Tell me that God loves me."

(Songs for the Little Child.)

Picture Review:

The picture of Jesus blessing children may be looked at again, the children telling the story if they so desire. The picture of "The Triumphal Entry" may also be shown and the expression of love for Jesus emphasized. If the spring lessons have been rightly presented to the children, there will be such a wealth of love for Jesus from the children that it will be spontaneously expressed in a chorus of little voices, "I love him," "I love him!"

Conversation about Easter:

The teacher may ask the children if they know what glad day is coming. They may introduce the subject of Easter without any question from her, however, and tell either now or earlier of the Easter plans, particularly of the eggs, the bunnies and all the other joys of childhood connected with the day. She can lead them to speak of the church service with its lovely music and flowers and can interpret the day as one of gratitude for the spring and for the love of the Lord Jesus.

Easter Hymn:

The hymn, "Glad Easter Time Is Here," may be sung

to the children. They will readily join in singing it after the experiences of the hour.

“Be of cheer! Glad Easter time is here!
The church bells all are ringing
And children’s voices singing!
Be of cheer! Glad Easter time is here!”
(Songs for the Little Child.)

Conversation about service:

The teacher may tell about the children who are ill in the hospital or in their homes and who cannot go into the beautiful out-of-doors to see the birds and flowers. If the picture is skillfully painted, the children will immediately want to bring flowers for these children, for by this time in the year the habit of giving has been well established and causes much joy. Together teacher and children may plan for the Easter flower offering. The children may bring cut flowers or little potted plants, whichever seems more feasible. If the hospital is near, the children may plan to walk over with their flowers, waiting outside while the teacher takes them in; if it is at a distance, they will think of the expressman who took their Thanksgiving gift.

Handwork:

Crayon and paper may be supplied and each child may draw a picture of the flower he wants to bring while the teacher writes notes to mother about the offering. As the children draw they will spontaneously burst into song and the teacher can from time to time lead in the singing of the new Easter song.

Prayer:

Dear Father in heaven, we thank you for the glad Easter time, for the flowers, the birds, the sun, and the rain. Help us to make the little sick children happy.

LESSON L

THE EASTER FESTIVAL

WHEN the children have assembled, each will want the other to see his flowers. Moreover, the mood is one of such joy that the children can scarcely keep still. The flower processional in which all march carrying their flowers or potted plants gives the needed expression and is so beautiful a sight that no one who sees it will ever forget. In and out and round about they go while a festival march is played on the piano, such as "Marching in School," from *The Rhythms of Childhood*, by Crawford and Fogg.

Conversation and song:

After the processional each child may have a chance to tell about his flower—its name, color, about where he got it, or any other bit of experience. The children may have the opportunity to smell the different flowers in order to enjoy the lovely odors. As the children talk, now one song and then another may be appropriately sung.

The gift:

They may talk about the children in the hospital or the homes who are to enjoy the flowers. The teacher may tell them about these children if she has been able to visit them. When the children feel somewhat acquainted, the teacher may get pen and letter paper and let the children dictate a letter about the flowers which can be sent with them. When the letter is finished, teacher and children may walk to the hospital if it is near by, the children, of course, waiting outside while the teacher takes in the gift. If it is not practical to walk to the hospital, the expressman may be called or a delivery

boy who can carry the flowers which the children deliver to him.

Excursion :

If an excursion to the hospital cannot be arranged, perhaps it will be possible to take the children into one of the churches, where they may hear the beautiful Easter music played on the organ and may see the Easter flowers or decorations. Such reverence will show in the children's faces and manner, and such deep interest in father's and mother's church that the visit will repay the effort in making arrangements.

For the city child it is often a great pleasure to walk past the florist's shop at Easter time and stop to examine the beautiful flowers in the window. Some one of these three excursions may be arranged.

Hymns :

The children will want to sing their own Easter hymn and "Jesus Loves Me," and "Praise Him." The pictures from the life of Jesus with which the children are familiar are on the screen as well as the incidental spring pictures.

Story :

If a story is desired, the following one using illustrative nature material can be told. We may call it "The Easter Lily" :

One day Aunt Betty brought little Betty an Easter present. It was still winter, for the snow was on the ground. "I have an Easter present for you, Betty, and you can never guess what it is."

Little Betty looked very wise, for she was five years old and she remembered last Easter. "Is it a rabbit?" she asked.

Aunt Betty shook her head.

"A chicken?"

Still Aunt Betty shook her head.

"An Easter card?"

"No!"

Well, what could it be, and why did Aunt Betty bring it now when the snow was on the ground and Easter was many Sundays away?

"Unwrap this package," said Aunt Betty, "and then you will know more about it."

Little Betty unwrapped the brown paper and found inside a round ball about as big as her own fist, and darker brown than the paper. It looked just like this. (The teacher may hold up a lily bulb.)

"O Aunt Betty," said little Betty in a tone of great disappointment, "that's only an onion."

"Not an onion," said Aunt Betty, "but I am not going to tell you what it is. Are you a good soldier? Can you take orders?"

"Indeed I can," said Betty, saluting.

"Take your present and put it in that pot of dirt, cover it over carefully, water it well and put it in a dark corner in the basement." Betty obeyed the orders to the letter. When Betty had finished, "Now what shall I do?" she asked.

"Wait," said Aunt Betty, "as many weeks as you have fingers on one hand. Then bring your pot out of the basement and put it in the sunny window here in the living room. Water it every day, and we shall see what we shall see!"

Betty counted the fingers on her hand to make sure that she had five, and she begged mother to help her keep count of the weeks. Every Sunday she would ask, "Now is it time to bring my pot out of the basement?" And every week mother would reply, "In three weeks," or "Two weeks," or "One week." Finally the day came when mother said, "Yes, you may get the pot to-day."

When Betty brought it up to the living room, at first she could not see that anything had happened. Finally she discovered a tiny shoot of a sort of brownish yellow. Betty set the pot in the window where the sun shone on it, and she watered it well every day. The shoot grew taller, it became green, and finally long ribbonlike leaves unfolded. One morning Betty discovered a small green bud, and then another on the same stalk. It was almost Easter when these appeared and Betty watched them many times a day. They grew longer and larger and whiter.

One morning they opened—beautiful white Easter lilies with hearts of gold and a perfume so sweet that father and mother as well as Betty and the baby drew in great whiffs of their fragrance! When Aunt Betty came to visit them on Easter Sunday the Easter lily was at the window to welcome her and little Betty was at the door. "O Aunt Betty," said little Betty, "I love you for giving me the Easter lily!"

The teacher may conclude the story by bringing in an Easter lily which the children will now appreciate as never before. They will want to smell its fragrance, to find its heart of gold.

Prayer:

Dear heavenly Father, we thank you for the Easter lily, for all the beautiful spring flowers and everything that makes us glad to-day. May the little sick children be happy too.

Dismissal:

The children may sing, "Easter Time Is Here" and "Now It Is Spring." Each child may choose a flower to take home, a violet or a daffodil or a narcissus. Just one will be a great treasure and will complete the morning's experience for this little child who loves to share, but whose love for receiving as well as giving we must never forget.

LESSON LI

THE GARDEN

It has been said that "the life of childhood may become gradually and almost unconsciously transformed by Christian ideals at work in such small matters as watering a thirsty plant or protecting a dumb animal." If the child cannot plant outdoors, he can plant in a box, an eggshell, a clay bowl indoors. The lesson learned by this actual experience in gardening is worth hours of talk about it.

"Whoever plants a seed beneath the sod
And waits to see it push away the clod,
Trusts in God!"

Excursion :

If a garden is being planted and tended anywhere in the neighborhood, the teacher may take the children to watch the gardener. They will be deeply interested in any part of the process which they may observe—the digging, the raking, the planting, the watering or the weeding.

Conversation and pictures :

After the observation the children will want to talk over what they have seen and the gardens that are being made at home. Especially proud and happy will the children be who are having some share in the garden. Pictures may be shown of children making or tending their gardens. By questions as well as by her interest the teacher may stimulate the children to bring out every step in the gardening process. They know

God's part in the sending of rain and sunshine because of the observations, talks, and stories that have already come in the spring lessons.

Songs:

The songs about flowers, about the sun, and the rain may be brought in during the talk and picture study, also the song, "God Loves Me."

Story: *Danny's Garden.*

One afternoon in the spring Father came home from the office early to make a garden. Danny followed him out in the yard, watched him spade up the piece of ground and then break up the clods of earth and rake until all was smooth as a floor.

"What makes you do that, Daddy?" said Danny.

"I have to make the ground soft," said Father, "for otherwise these little seeds could never grow."

Then Father took some packages with bright-colored pictures of radishes and lettuce and peas out of his pocket. He tore the end off one package and poured the tiny seeds out in his hand. "See how little they are, Danny!" he said. Then with a stick he made a trough and sprinkled the seed in it. After he had carefully covered them with earth, he put up a slat at the end and marked "Lettuce" on it. Then he planted the radishes and the peas in the same way.

After dinner that night Danny climbed up on Father's lap and whispered very softly in his ear so that no one else could hear, "Daddy, could I please have a garden?"

"Well," said Father aloud as if he were considering, "we'll see about it."

The next afternoon when Father came home he called for Danny. He had a long package. "Danny," said he, "I believe that you might like to see what we have here."

Then Father cut the string with his pocketknife, and inside the package Danny found a little spade and rake and hoe.

"O Daddy," cried Danny, "I am going to make a garden!" Father gave Danny a little piece of ground beside his big piece, and Danny spaded and raked his ground until it was smooth as a floor. Then Father took him down to the seed store and let him buy some of the packages with the bright-colored pictures. He bought some carrots for his bunny, some pumpkins for himself, and some flowers for mother. When he had planted his seed, Father got the hose and watered his garden, and Danny took the hose and watered *his* garden.

Every evening Father and Danny worked in their gardens unless it rained. When the carrots and pumpkins and nasturtiums—for those were the flowers Danny chose for mother—came up, Danny was so happy that he danced an Irish jig—at least that was what Father called it.

Then by and by there came the day when the first bud opened on one of the nasturtium plants into a lovely red flower. Danny could wait no longer; he picked the flower and gave it to mother. And mother said that it was the prettiest flower anybody had ever given her.

Prayer:

Dear heavenly Father, we thank you for sending sun and rain to make the garden grow. Bless the gardens that we plant.

Handwork:

If an out-of-door garden is practicable, enough spades and rakes of the proper size might be borrowed from a kindergarten or a few sets could be purchased. The children might then dig and rake and plant. For children of this age a cooperative garden is more successful than an individual one for each child, as they are not responsible in the sense that

the primary child is capable of being. Little watering cans can be provided with which the children may water their gardens. The digging and the raking will occupy one period and the planting will take place at a later period.

If an outdoor garden cannot be provided, the children may make clay pots in which to plant indoors. A piece of clay may be furnished each child about as big as a small apple. It may be rolled into a round form, the thumb pressed in the center and the clay then pressed out on every side to give the proper size. A pencil or meat skewer may be used to make the hole in the bottom of the pot for drainage. The pots may then be set where they can thoroughly dry. When dry the children can paint them with bathtub enamel which is impervious to water. Any color desired may be mixed with the white enamel. The enamel must also be given time to dry, so that the making of the pot and the planting might well occupy three handwork periods.

LESSON LII

THE GARDEN (CONTINUED)

THE children will come with more to tell about the home gardens and those that they have observed. The teacher can talk with them further concerning the care of the garden—the weeding, the gathering of flowers and vegetables, and the watering.

Pictures :

The pictures may be studied again and other pictures of gardens added.

Dramatization :

The children may enjoy playing that two or three children are gardeners and that other children are the bulbs which they plant after preparing the soil. Then the gardeners water, the sun shines warm, and the flowers begin to grow. The gardeners go about in the garden, now and then stopping to admire a flower or to name the flowers for the teacher who comes as a visitor to the garden.

Story :

The children may like to hear the story of “Danny’s Garden” again or perhaps they will prefer “The Easter Lily.”

Handwork :

If the pots are ready for the planting, the teacher and children may go to the florist and select the seed. Nasturtiums are hardy, they are bright in color and they come up very



THE FLOWERS ARE GROWING

quickly and bloom profusely. The children can help to dig up the dirt for the planting. Large tin spoons may be provided or trowels so that each child may have a turn to put the dirt in his own pot after he has put a stone over the hole in the bottom. He may then plant his seed and cover it well with dirt. The little watering can may be used and each child may water his own seeds. It is well to let the children have at least three seeds each to be reasonably sure that one grows.

Prayer :

After the planting the children may pray : Dear God, please send the sunshine for our seeds and help us remember to water them well.

LESSON LIII

THE WIND, A PLAYFELLOW

THE wind is responsible for many of the child's best spring games and plays. Questions about the wind are often asked by the children—"Where does the wind come from?" "Who makes the wind?" or "What makes the wind?" The answer which satisfies at this age is "God sends the wind." Out-of-door observation and experience is necessary to make these lessons vital. If God can be associated with all such experiences, then he becomes really a part of the child's life.

Conversation:

On some windy day the children come in breathless and begin to tell of their experiences:

"The wind blew my hat off."

"It almost pulled my coat off."

"I couldn't stay on the sidewalk."

"It blew the newspaper away from a man."

Then the teacher and the children may go to the window and look out, noting everything that the wind is blowing: leaves on the trees, clothes on some mother's line, smoke from an engine, sails on a boat. The children will tell too about big brother's kite, the balloons, or the pinwheels which they have had.

Song:

When the children are full of interest in the wind and the things that it does, the teacher may sing to them the song of "The Wild Wind."

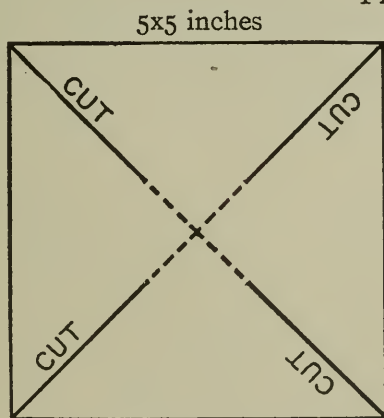
"Hear the wild wind whisper in the leaves,
 Woo-oo-oo,
 Hear the wild wind whistle round the eaves,
 Woo-oo-oo.
 Now it blows the kites on high,
 Drives the clouds across the sky.
 Hear the wild wind whistle round the eaves,
 Woo-oo-oo,
 Hear the wild wind whisper in the leaves,
 Woo-oo-oo." (Songs for the Little Child.)

After they have sung the song they may raise the windows and listen to the sound of the wind. They may look for the clouds blowing across the sky.

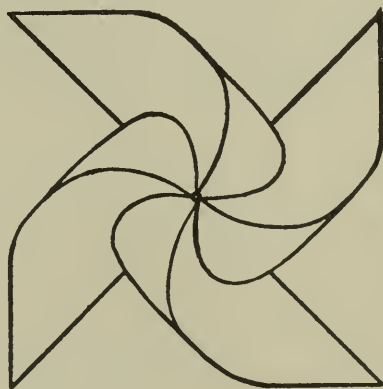
Handwork:

Nothing gives greater joy to a child on a windy day than a pinwheel. Pieces of bright colored paper 5 by 5 inches may be given the children. The paper may first

PIN WHEEL



Cut to 1 inch of center



be folded once to make a large triangle, then again to make a smaller triangle. Opening out the paper, two diagonal lines may be seen. A pair of scissors is given each child; he then cuts from each corner on the diagonal line within an inch

of the center of the paper. Stout sticks of soft wood about eight inches long are furnished; the child (or the teacher if this proves difficult for the child) passes the pin through one side of every corner piece, on through the center and securely into the wood, leaving, however, enough of the pin above the wood to give the paper free movement.

Excursion :

When the pinwheels are finished, the children may go out of doors and run with them in the wind. Such fun as they will have and such wonder will be theirs if they have never had this experience with the wind before.

Dismissal :

If they return indoors before going home, they will be in a mood to thank God for the pleasure of the morning. The song about "The Wind" may be sung again after which the following prayer may be used: "Dear Father in heaven, we thank you for sending the wind and for the good times that it gives us. We thank you too for the good work which it does for us."

LESSON LIV

THE WIND, A PLAYFELLOW (CONTINUED)

ON some other day when the wind is blowing, the teacher and the children may talk again about the wind. The children will have made more observations. They will enjoy singing "The Wind" song.

Experiment:

The teacher may ask them if they can catch the wind. Some of them will think that they can; so she may give as many as wish to try boxes with tight fitting lids. They may go out one at a time where the wind seems to be most evident and try to capture it in the box. They will return, some of them knowing that they have failed, others sure that they have succeeded. When these last open the boxes and find that the flowers or a handkerchief do not stir, that there is no sound, a look of wonder will come into their faces.

Verse:

The following verse from Christina Rossetti may be used at this time:

"Who has seen the wind?
Neither I nor you.
But when the leaves hang trembling,
The wind is passing through.

"Who has seen the wind?
Neither you nor I.
But when the trees bow down their heads,
The wind is passing by."

Dramatization :

The children will like to play that they are trees and flowers, while the piano or the teacher gives the sound of the wind. Then the trees and flowers will bow down.

Story :

This story of "A Journey with the Wind" may be told :

Once upon a time there was a little child who never was satisfied. Wherever she was she wished that she were somewhere else. One summer day she sat in the yard blowing soap bubbles. A passing breeze lifted one of the rainbow tinted bubbles and sped with it toward the sun. "Oh," said the discontented little girl, "how I wish the wind would carry me to the sun."

No sooner had she made the wish than a gust of wind lifted her up as if she had been thistledown and bore her away to the sun. When she reached the sun, the light was so bright that she could not see, her tongue parched for water, but there was not a drop anywhere, and her feet blistered when she set them down. "Oh," cried the little girl, "I wish the wind would carry me to the moon. I don't like staying at the sun!"

No sooner had she made the wish than a gust of wind lifted her up as if she had been thistledown and bore her away to the moon. When she reached the moon it was so cold that her hands and feet became icy and she began to feel very drowsy although she struggled to keep awake. "Oh-o," she said sleepily, "I w-wish the wind would carry me to the b-bright little star over there. I don't like staying at the moon."

No sooner had she made the wish than a gust of wind lifted her up as if she had been thistledown and bore her away to the star. When she reached the star it seemed very far to the earth; there were no other little boys or girls there and she began to cry for her mother. "Oh-o-oh," she sobbed, "I wish the

wind would carry me home to my mother. I don't like staying at the star."

No sooner had she made the wish than a gust of wind lifted her up as if she had been thistledown and bore her away home. She had scarcely arrived when she heard her dear mother say, "Well, well, is this the way my little girl blows soap bubbles. Taking a nap I do declare."

At this she opened her eyes very wide. "I wasn't taking a nap, mother, but a long, long journey. I am so glad to be at home with you again."

Now which was it, a really truly journey or a journey in dreamland? Do you know?

Prayer:

Dear heavenly Father, we thank you most of all for home and mother.

LESSON LV

THE WORLD OF LIVING THINGS

THE curiosity and wonder of a little child as he approaches the life that peoples the air, the stream, and the wood is beyond description. A three-year-old stood before some baby chicks that had been brought to Sunday school. At first he watched them intently, then he began to imitate their peeping, after that he gently touched them, and finally with a most loving expression on his face he kissed them repeatedly. Several weeks might profitably be devoted to the material suggested here. What is given may supply ideas for a study that shall continue through the summer. The teacher should select, however, that which is in the child's environment or which can be brought to him.

Observation: *Birds nesting.*

When the birds first return in the spring the nesting activities are not immediately evident. The child's interest for a few weeks is, rather, in the naming of the different birds as they appear and in feeding them and noting their calls. But soon some child will see birds building a nest in his birdhouse or in a tree in his or a neighboring yard. It is an experience to be greatly desired if it is possible to take all the children to watch the nest building. Perhaps the process of the new life in the nest may be watched day by day. If there is no such good fortune at hand, the teacher may bring in one or more empty nests, explaining how she has secured them—the birds, of course, having left them the fall before. The children will examine these nests carefully, noting the straw, the twigs, the mud, the hair, or the hay which compose them. They may feel inside the nest, especially if it is lined with some soft

material like wool or downy feathers. Pictures of birds building the nest, of the mother-bird sitting on the eggs, of the father-bird bringing her food, and the like may be used as valuable supplementary material.

Conversation:

In connection with this observation much interesting conversation will take place. By question and suggestion the teacher may draw from the children where the nests of different birds which they already know are built—in the trees, bushes, grasses, under the house eaves, and in the birdhouses. Of what the nest is built and how the little birds weave it may also be brought out. The fact that little children sometimes help to furnish birds with material for nest building can be suggested in the talk or by a story like "The Brown Birds," in Maude Lindsay's *Story Garden*.

When the nest is completed, the wonderful story of the egg begins. "Where do the eggs come from?" and "How do the little birds come from the eggs?" are frank questions which ought to be answered as frankly as they are asked. "It takes a father and a mother-bird," said one teacher, "to make a nest home just as it takes a father and mother to make your home. The mother bird lays the eggs in the nest. They come from a little sack in her body. She keeps the eggs warm by covering them carefully with her feathers, and when the little birds are grown inside the eggs so that they can live outside then they peck the egg shell until it breaks to let them out." If the children do not ask for all of this information it need not be given in such detail.

The growth of the baby birds in the nest, the feeding until they can leave the nest, and finally the teaching to fly continue to furnish interesting material for conversation. The wonderful care of the parent birds and the wonderful provision of God for the life of these little creatures

will appear through the observations and talks. Again and again the child will be reminded of the care of God and of father and mother for him.

Song:

"Sing, Bluebird, Sing," is a beautiful nesting song that can be used:

"Sing, bluebird, sing,
And tell us it is spring!
Your little mate is on her nest,
Four blue eggs beneath her breast.
Sing, bluebird, sing!"

(Songs for the Little Child.)

Story:

Among the many stories which might be told in this connection there is none that wins greater favor from the children than "Out of the Nest," in *More Mother Stories*, by Maude Lindsay. It includes the frog and the dove too as well as the child in his relation to the world of living things:

Once upon a time a mother-bird and father-bird built a nest in a tree. It was made of straw and leaves and all sorts of wonderful things, and even had lace trimmings on it.

Soon after the nest was finished, the mother-bird put two eggs in it, and then she and father-bird thought of nothing but keeping those eggs safe and warm.

Mother-bird sat upon them day and night; and even when father-bird would say, "You really must fly about a little and let me take care of the eggs," she did not like to leave them.

After a while two little birds came out of the shells—which was just what she had been hoping for all the long time. The baby birds were both so weak and small that they could do nothing at all for themselves but open their mouths very wide and call "Peep, peep! mother dear, peep!" Mother-bird and father-bird were busy all day getting them something to eat.

By and by, they began to grow; and then they had soft feather clothes to wear, which are the best clothes in the world for baby birds.

Mother-bird said to them one day: "You are almost ready to learn to fly"; and then they felt very large.

That same day, mother-bird and father-bird flew away together to get something for dinner; and while they were gone the little birds heard a very queer noise which seemed to come from a pond near their tree. This is the way it sounded: "Kerchunk! Kerchunk!"

"O what can it be?" said the sister bird.

"I'll peep over the side of the nest and see," said her brother.

But when he put his head out he could see nothing, although he heard the sound very plainly—"Kerchunk! Kerchunk!" Then he leaned out a little farther and a little farther, till his head was dizzy.

"Peep, peep! You'll fall!" cried the sister bird; and, sure enough, she had scarcely said it before he tumbled out of the nest, down, down to the ground!

He was not hurt, but oh, how frightened he was! "Peep, peep! mother dear, peep!" he cried.

"Peep!" cried the sister bird up in the nest; but the mother and father were too far away to hear their calls.

The brother bird hopped about on the ground and looked around him. He was near the pond now, and the sound was very loud—"Kerchunk! Kerchunk! Kerchunk!"

"Peep, peep, peep!" called the birdie; and in a moment up hopped a big frog.

This was an old school-teacher frog, and he had been teaching all the little frogs to sing. He hopped right up to the brother bird. "Kerchunk! Kerchunk!" said he. "How can I teach my frogs to sing when you are making such a noise?"

"Peep, peep! I want my mamma," said the baby bird.

Then the big frog saw how young the birdie was, and he

was sorry for him. "Come with me," he said, "and I will teach you to sing."

But the baby bird only cried louder than ever at this, and a mother-dove, who was singing her babies to sleep in a neighboring tree, flew down to see what could be the matter.

"I can't begin to get my children to sleep in all this fuss," she said to the frog; but when she saw the little bird she was just as sorry as the frog had been.

"Poor, dear baby," she cried; "I will fly right off and find your mamma for you." So she told her children to be good and quiet, and then away she flew.

Before long she met the father and mother and they all came back in a great hurry. Then they tried to get the baby bird into the nest again.

"He's entirely too young to be out of the nest," cried his mother, "and he must get in again at once."

"Spread your wings and fly as I do," said the father-bird.

So the baby bird spread his wings and tried to fly; but, try as he would, he could not reach the nest in the tree.

"Put him into my school and I will teach him to swim," said the frog; "that is better than flying, and a great deal easier to learn, I am sure."

This was so kind in the frog that the mother-bird thanked him; but she said that she had to be very careful with her children, and that she was afraid the water might give the little bird a cold.

While they were talking, they heard somebody coming along, whistling the jolliest tune!

"Dear me! Dear me!" cried the birds. "There comes a boy!"

"He's apt to have stones in his pocket," said the frog.

"He will carry my darling off and put him in a cage! O, fly, fly!" begged the mother-bird. But before the baby bird even had time to say "peep!" the boy came in sight.

Then the father-bird flew over the boy's head and the mother-bird down in front of him. The frog croaked and the dove cooed, but none of them could hide the little bird from him.

"If you hurt him, I'll peck your eyes out!" cried the poor mother, who hardly knew what she was saying; but the boy picked the little bird up, just as if he did not hear her.

"O what shall I do!" cried the mother-bird.

Then the boy looked at her and at the baby bird and up in the tree where the nest was.

"Coo, coo, coo! I think I know what he's going to do," said the dove.

"There's no telling," croaked the frog; and they all watched and wondered while the boy put the bird in his pocket and began to climb the tree.

He swung himself from branch to branch, climbing higher all the time, until at last he reached the pretty nest where the sister bird waited for her mamma to come home.

Mother-bird and father-bird flew to the top of the tree to watch the boy.

"Suppose he should take her too," said the mother-bird.

But what do you think he did?—Yes, indeed! He put the brother bird back in the nest, as well as the mother-bird could have done it herself!

"Thank you! Thank you!" sang the mother and father, as the boy scrambled down again.

"Peep, peep! Thank you!" called the little birds from the nest.

"Coo, coo! I knew," cried the dove.

"Kerchunk! Kerchunk! I should like to have him in my school," said the frog as he hopped away to his pond.

And that is the end of my story.

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Dramatization :

The children may wish to dramatize the activity of father and mother-bird in building the nest, the coming out of two or more baby birds, the feeding and the learning to fly. They may also suggest dramatizing the story "Out of the Nest." The action may begin with the two little birds in the nest (made by putting two chairs together). The frog croaks, one bird falls from the nest and begins to cry. The mother dove comes cooing and flies for mother and father-bird. They return but cannot get the little bird in the nest. The boy appears for the rescue.

Handwork :

Clay may be given to the children out of which nests and eggs can be made. Possibly a few of the children will attempt to model the mother-bird to sit upon the eggs. A ball may be molded very easily from the clay, the thumb pressed in and the hole thus enlarged to the necessary size for the nest. Birds, birdhouses, nests in the trees may be drawn with crayon on paper. If there is a set of large blocks in the room, a birdhouse may be built.

Prayer :

Dear heavenly Father, we thank you for the birds. We are glad that the father and mother-birds take good care of the baby birds. May we be kind to the birds :

LESSON LVI

THE WORLD OF LIVING THINGS (CONTINUED)

IN the fall it was suggested that caterpillars be kept in the room so that the children might observe the making of the cocoon. If the cocoons are not spun in the room, perhaps some may be found outside and brought in later by the teacher. They are mysterious objects which the children watch during the winter until the spring day when the stir of life is visible in them. If the children sprinkle them from time to time in the spring with warm water, the butterfly will emerge more easily and will be more perfect. Fortunate the children who have the opportunity of watching every step of that emergence from the moment that the wet, bedraggled object crawls out of the opening in the cocoon until with wings of exquisite tissue it flits about the room, hovering over the flowers. The wonder of the children passes words. They watch it, they feed it with drops of sweetened water and by and by they will be glad to open the window and let it disappear in the freedom and the sunshine of the out-of-doors. It is a symbol which unconsciously brings the meaning of the transformation of life.

Verse :

They will like to say many times the poem of Rossetti's learned before :

"Brown and furry,
Caterpillar in a hurry,
Take your walk
To the shady leaf or stalk.

"May no toad spy you,
 May the little birds pass by you,
 Spin and die
 To live again a butterfly."

Song :

As the butterfly flits among the flowers in the room or as the children watch the butterfly outdoors, they may sing:

"Down among the flowers and grasses
 Is a lovely butterfly,
 Flitting lightly as a sunbeam
 While the summer hours pass by."
 (Songs for the Little Child.)

Dramatization :

With hands meeting above the head, moving up and down, and with a flitting dance movement the children will imitate the butterfly's flight. The music of the song may be played as an accompaniment for their activity, using a quicker tempo.

Prayer :

Dear Father in heaven, we thank you for the lovely butterfly.

Handwork :

The children can crayon freehand the caterpillar, the cocoon, the butterfly. They can use the butterfly colors in the paints, making washes of these lovely colors. They may then cut out and mount butterflies afterwards from this paper. Perhaps some of the older children will be skillful enough to attempt to paint the butterfly form.

LESSON LVII

THE WORLD OF LIVING THINGS (CONTINUED)

WHEN the children are in the garden or the woods as summer approaches they will often come in contact with the *bee*. This contact may not always be a pleasant one—all the more they need to know the lessons that the bee teaches. With a little guidance from the teacher, the honeybee will prove a very interesting study. Even the small child can see her getting honey from the flowers, can note the tongue which she projects into the heart of the flower, and can be told about the pollen bags and sack of honey. A beehive ought to be visited too, for the children love to watch the bees going in and out the opening. A comb of honey may be purchased at the store and carefully examined before it is used for the honey party. Pictures may supplement the observation.

Song:

The following song about "The Bee" will stimulate conversation concerning the whole process and will awaken the child's gratitude to the bee:

"Hum, hum, hum,
Bee, I hear you come,
Buzzing, buzzing in the flowers
Through the sunny summer hours.
Hum, hum, hum,
Bee, I hear you come.

"Hum, hum, hum,
Bee, I see you come,
Bearing sweets that you have stolen,
Sac of honey, bags of pollen.

Hum, hum, hum,
Bee, I see you come.

“Hum, hum, hum,
Bee, you still may come,
For the honey that you gather
I will eat with bread and butter.
Hum, hum, hum,
Bee, you still may come.”

(Songs for the Little Child.)

Verse:

Christina Rossetti's verse about the bee connects him further with the child's life:

“What does the bee do?
Bring home honey.
What does father do?
Bring home money.
And what does mother do?
Lay out the money.
And what does baby do?
Eat up the honey.”

Party:

A little party may be planned for the children with bread, butter, and honey. A very small amount of honey will give much pleasure.

Prayer:

Dear Father in heaven, we thank you for this food, especially for the honey. We thank you for the bees and for everyone else who gives us our food.

LESSON LVIII

THE WORLD OF LIVING THINGS (CONCLUDED)

IF there is a clear brook near at hand with *fishes* in it, the children will be fascinated as they watch the movements in the water. Some of them will want to catch a fish and bring it to land to play with. The teacher can then explain why it is that the fish cannot live on the land. They may note the fish's head, its tail, its fins, its sleek and shining coat. They will like to scatter food on the water and watch it come up. If the brook cannot be visited, fish may be brought to the children in a globe. They love the goldfish for their beautiful color as well as their tiny form and ceaseless movement. They will be very much interested in the fish food and especially in the small amount which the fish can have.

Song:

The children may sing over and over the song of the goldfish as they watch them swim.

“Like tiny flecks of light,
In water clear and bright,
Swiftly they dart about,
Here and there, in and out,
Like tiny flecks of light.”

(Songs for the Little Child.)

Prayer:

Dear Father in heaven, we thank you for the pretty fishes. Help us to take good care of them.

LESSON LIX

EVERY LIVING THING NEEDS CARE

THIS is a continuation of the material just suggested. The child's interest may take the form of cruelty if the right direction is not given to it. Through stories and talks the protective or nurture instinct is aroused. God's care for every living creature is suggested, and then how the child can help. This is in a sense a repetition of what has been presented in this series from time to time, but with the little child repetition is loved and needed to fix habits and attitudes. It will probably be better to choose either kittens or puppies for the lesson and not attempt to use both.

KITTENS

Every little child has seen and heard kittens, and almost everyone has at some time had a kitten for a pet. One or more pictures of kittens will be sufficient to recall these experiences and to bring forth many anecdotes about the black kitten, the white kitten, the kitten that ran away, the kitten that played with the ball. The characteristics of the cat family will be well brought out in this conversation and also the care which the child gives his pet. The teacher can speak of the helplessness of the baby kitten and how God has given this baby a mother who cares for it very tenderly, feeds it, bathes it and lets it snuggle close to her to keep warm. The children will enjoy the different pictures of kittens and will tell little stories about them.

Game:

After the kittens grow larger they sometimes hide from

the mother cat. She hunts for them calling, "Mew, mew." They answer her. The children will like to play this little game—one representing the mother cat and three or more playing that they are the kittens. While the mother cat sleeps the kittens hide. Then she wakens and misses them. She calls; they answer until she discovers them.

Song:

The song, "Pretty Pussy" brings out the child's relation to the kitten. He will especially enjoy singing it when he feeds his kitten.

"Pretty Pussy, mew, mew, mew,
I know well what troubles you.
You are very tired of playing,
You are hungry—so you're saying.
Pretty Pussy, mew, mew, mew,
I'll soon have some milk for you."

(Songs for the Little Child.)

Story: *Five Little Kittens.*

Once upon a time there was a little old woman who lived by herself in a wee house. Now, the little old woman had a mother cat who one day found herself the proud owner of five baby kittens; one was white, one was black, one was gray, one was black with white paws, and one was gray with a white nose. The little old woman gave the mother cat an extra saucer of cream for every meal, and she provided a big basket with a soft cushion for the family.

Now, the little old woman had five small neighbors who dearly loved kittens. There were Ben and Joe and Ned; there were Sue and Baby Marie. Every day they came to see the kittens and every day they begged to take them home. Finally the little old woman said, "I'll give each of you one on condition that you promise to treat it well."

"Give me the black one," begged Ned, "and I'll put it on a nice cushion by the fire." So the little old woman gave Ned the black one.

"Give me the white one," pleaded Sue, "and it shall have plenty of milk to drink, for we have a Jersey cow." So the little old woman gave Sue the white one.

"If you will only give me the gray one," said Joe, "I will let it have my ball to play with." So the little old woman gave Joe the gray one.

"I haven't any ball," said Ben, "but I could fix a spool on a string if you would just give me the black one with the white paws." So the little old woman gave Ben the black one with the white paws.

Then Baby Marie picked up the one that was left, the gray one with the white nose, and cuddled it in her arms.

"Let her have it," said Sue. "See how gently she strokes its fur." So the little old woman gave the gray one with the white nose to Baby Marie.

And that is how each kitten found a new home. As for the mother cat she still lives with the little old woman in the wee house, and maybe she'll have another family some day. Who knows?

Observation and nurture :

If the children could be taken to see a family of kittens, could watch their cunning ways and feed them, it would be the best means by which to carry over this lesson. If the excursion cannot be arranged, perhaps one or more baby kittens can be brought to the room as visitors, and the care given them.

Prayer :

Dear heavenly Father, we thank you for the mother cat and the kittens. Help us to take good care of them.

PUPPIES

All children are acquainted with dogs. Pictures, then, of dogs, particularly of young dogs or puppies, will interest them greatly and will bring forth the many experiences with this pet, his characteristics and habits. They will tell what he likes to eat, how he plays, how he follows his master, how he looks after the family. Each picture will lead to a story. The teacher may stress the helplessness of the baby puppies as she did that of the kittens and the care given them by their mother. How good God is to provide this care for them!

Song:

At an appropriate time as the children are relating experiences with their dogs, the song, "Bow, Wow, Wow" may be sung to them:

"Bow-wow-wow!
Come scamper with me now.
I'll chase the crows and scare the rooks
And jump the fence and swim the brooks,
And show you how,
And show you how,
And show you how,
Bow-wow!" (Songs for the Little Child.)

This song brings out the happy relation between the dog and his little master.

Story: *Shep.*

Since the day that Uncle Rob had given Shep, a baby puppy, to Dicky Boy, the two had never been separated. Everywhere that Dicky Boy went Shep went too. When Dicky Boy went to the store on an errand for Aunt Nell, Shep waited outside the door. When Dicky Boy swung in the big barn swing Shep ran back and forth at the side barking at

the fun. When Dicky Boy lay asleep in his bed at night Shep guarded the house like the brave soldier that he was.

But the day came when Aunt Nell told Uncle Rob that he would have to sell Shep because Dicky Boy gave him so many cookies and other things to eat that the pantry shelf was often bare and Dicky Boy let him into the house to track his dirty feet across Aunt Nell's freshly scrubbed kitchen floor. Uncle Rob looked very sober and Dicky Boy cried and begged, all to no avail. It was decided to sell Shep.

That afternoon Dicky Boy and Shep went down to the river where Dicky Boy tried to forget his troubles by wading in the water. They had been gone some time, when Uncle Rob was startled by seeing Shep appear on the full run without Dicky Boy. Shep barked as hard as he could at Uncle Rob, running toward the river. When Uncle Rob did not follow, he came back jumping up and catching hold of his coat, barking all the while frantically. Finally Uncle Rob said, "What ails the dog anyway? I guess I had better go with him."

Uncle Rob had to run to keep up with Shep and when he neared the river he saw a sight that made him redouble his pace. There was Dicky Boy out in the river feebly clinging to a piece of drift wood, with a white, scared face. It didn't take Uncle Rob a minute to pull off his coat and jump in after him. With powerful strokes he swam to Dicky Boy's rescue.

When they reached home, Uncle Rob said to Aunt Nell, "Well, Nell, if it hadn't been for Shep, we should have no Dicky Boy to-night. I think we'll keep the dog."

Aunt Nell was wiping the tears away; she said not a word, but while she hugged Dicky Boy close she smiled kindly on Shep, even though at that moment he was tracking mud on her clean kitchen floor.

Observation and nurture:

If the children could see a litter of puppies and could feed

them, it would be the best way in which to impress the lesson. Perhaps a puppy, or, failing this, an older dog, might visit the school for whom the children could care.

Prayer :

Dear heavenly Father, we thank you for dogs, for what they do for us. Help us to be kind to them.

LESSON LX

LITTLE CHICKENS

IF there is a hen with chickens near the school, the children may be taken to see them. Better still would be the bringing of the hen to the school if there is a suitable place to keep her. It will be a wonderful experience for the children if they may have the opportunity of putting the eggs under her, or feeding her during the time that she is sitting, and of watching the little chickens come out of the shells. The children will greatly enjoy caring for the baby chickens and seeing them grow. If the complete experience cannot be given them, then the mother hen—provided she is tame enough—may be brought with her chicks to the school for a visit some morning. The children will be able to observe the way the mother hen calls them with her “Cluck, cluck, cluck”; the way the chicks answer with their “Peep, peep, peep”; the way they run under her wings at the slightest alarm. The children will want to feed and watch them drink water.

Conversation and song:

Either at the time of the observation or later the children will talk over the experience. The teacher can bring out the care of the mother hen and the dependence of the little chicks on her and on the kindness of the children. The following song about “The Little Chickens” may be used:

“Hear them peep, peep, peep,
Little chickens, little chickens,
Hear them peep, peep, peep;
Under mother’s wings they creep.”
(Songs for the Little Child.)

This verse enlarges upon the idea brought out in the song:

“Where do the little chickens run
When they are afraid?
Out of the light, out of the sun,
Into the dark, into the shade,
Under their mother’s downy wing,
No longer afraid of anything.”

Dramatization:

The children may like to play mother hen calling her little chicks. One of the children or the teacher may represent the mother hen and six or more children, the chicks. The chicks play about and the mother hen calls them with her “Cluck, cluck.” They run peeping under her outstretched arms. If this dramatization is used, it must be done with the real interest of the children and with sincerity. Any element of affectation or silliness would spoil the wonder and reverence of the children resulting from the observation.

Prayer:

Dear heavenly Father, we thank you for the mother hen and the little chickens. We thank you for caring for them and for caring for us. Help us to be good to them.

Handwork:

Some good picture of the hen and the chickens or of the feeding of the chickens such as “Feeding Her Hens,” by Millet, may be given to each child and mounted to take home. If the chickens are brought to the children or the children taken to them, there will not, however, probably be time for handwork.

LESSON LXI

BABY RABBITS

THE children may be taken to visit a mother rabbit and her babies. They can see the house in which she lives, the nest of grass or hay lined with some of the mother's soft fur. They can watch the baby bunnies eat, hop, and raise their long ears. They will beg to touch them and to hold them. Each child may have a turn to feel the soft coats. If the excursion to see the rabbits cannot be arranged, perhaps one or two baby bunnies may be brought to visit the children.

Conversation and song:

The children will want to converse about the rabbits—their long ears, pink eyes, soft coats, button tails; the food they eat; their timidity; how fast they hop. They will like to sing to the rabbits:

“Bunny, pretty bunny, why raise your long ears?
You know me, little bunny, and what need for fears?
I give you green cabbage and carrots and bread,
And little house to live in with leaves for a bed.”
(Songs for the Little Child.)

Story: *The Runaway Bunny*.

Once upon a time there was a little boy whose father gave him two little bunnies with pink eyes, white coats, and button tails. Then the little boy and his father made a wooden house that they called a hutch, and put it inside a wire cage so that nobody could hurt the bunnies or carry them away. Every morning, as soon as he had finished his breakfast, the



FEEDING THE BUNNIES

little boy went out to feed them. Sometimes he took them carrots, and sometimes he took them cabbage, and always he took them crusts of bread.

One morning when he went as usual to the hutch he found only one little lonesome bunny waiting for him. The other one was gone. Had someone taken it? No, for the lock was still on the cage. Had it squeezed through the wire? No, not even a bunny's soft little body could have come through such small openings. Just then the little boy spied a hole at the bottom of the cage behind the hutch. There was no wire on the bottom of the cage and evidently the bunny had dug himself a hole and had run away.

Where had he gone? The little boy went all around the yard calling "Bunny, bunny, bunny," but no bunny could be found. He looked in the bushes, he looked in the barn, he looked under the porch; still he could not find that bunny. Tears came in his eyes when suddenly he brushed them away and began to run very fast toward the gate, for there was Robert, the neighbor's big boy, with something soft and white in his arms. Yes, it was the missing bunny!

"Here's the runaway," said Robert, "I found him eating the lettuce in my garden. I knew it was your bunny. How did he get out?" The little boy did not say a word at first; he hugged his bunny close while smiles chased away the tears. Then he showed Robert the hole in the ground and Robert offered to help him put some wire on the bottom of the cage so that mischievous little bunny would have to stay at home.

Picture :

The picture of "The Boy and the Rabbit," by Raeburn, is a lovely one to use at this time.

Prayer :

Dear Father in heaven, we thank you for all our pets, and

especially for the bunnies. We will help you take good care of them. We love them.

Dramatization :

Sometimes children like to dramatize the hopping of the bunnies. They might play the story, or they might all be bunnies, and the teacher could represent the child who owned them. They might then hop away, hiding, and she might hunt until she found them all.

Handwork :

The children may model bunnies from clay if they are familiar enough with the rabbit form. They may have crayon and paper and draw rabbits, or they may have the floor blocks and build a rabbit hutch.

LESSON LXII

LAMBS

OBSERVATION of the sheep, the lambs, the shepherd is altogether the best preparation for the use of this material. In the large cities there are usually sheep in one or more of the parks, while in small towns it is possible to take the children to the country to see them. Some ambitious teachers have secured a little lamb in the spring and kept it as a visitor at the school for a day or more. A few of the children have seen sheep and lambs at some time of travel in the country and will stimulate interest in the group through their contributions. Sheep pictures, of which there are a number of very beautiful ones showing the sheep in the fold, in the pasture, on the path, always can be secured and should be studied in connection with any discussion of the topic. The sheep are so dependent and trustful that they appeal greatly to the little child and elicit his loving interest and care.

Conversation :

In looking at the pictures there will be much conversation about the habits of the sheep, the food they eat, the pastures where it is found, the sheepfold, the care of the shepherd, and the love of the sheep for him. The baby lambs are of the greatest interest to the children; the dependence of them upon the mother sheep and the shepherd's tender care and watchfulness. The following verse by Christina Rossetti may be repeated as the children have had the experience with the birds as well as with the lambs :

Verse :

“What can lambkins do
All the keen night through?
Cuddle by their woolly mother,
The careful ewe.

“What can nestlings do
In the nightly dew?
Sleep beneath their mother’s wing
Till day breaks anew.”

Conversation and song :

The teacher may talk about the taking of the sheep to the pasture each morning and the return to the fold at night. She may show the picture of the shepherd leading his sheep back to the fold. When the children have the thought of this return, she can sing to them the song “Back to the Fold,” which is full of the feeling of this experience.

“Home from the green field where the brook is flowing,
Lambkins and shepherd are together going.
In the warm fold all are creeping,
Sheep and lambs no longer leaping.
Soon they will be sleeping.”

(Songs for the Little Child.)

Dramatization :

The children may play that the teacher is the shepherd and that they are lambs and sheep. The shepherd chooses a corner of the room as the sheepfold and another part as the pasture. He leads his sheep out to pasture and at night brings them back to the fold.

Handwork :

If there is a set of the large floor blocks available, the teacher and children may build together a sheepfold, so that the children will have a clear idea of a fold. If there are

celluoid sheep and lambs available, they may be used, or wooden toys may represent, so that the children can take the sheep and lambs in and out the fold. If neither are at hand, the teacher can cut from a pattern cardboard lambs and sheep which will stand up. This play is dear to the heart of the child and makes the shepherd idea more real.

Prayer:

Dear Father in heaven, we thank you for the lambs and sheep and for the shepherd who cares for them.

Story: *The Lost Lamb.*

At some later time the story of the Good Shepherd or the Lost Lamb may be told the children. They now have a basis in the study that has been made for fully understanding and appreciating the most beautiful Bible story, next to the birth of the Christ-child, for this period of childhood.

Once upon a time there was a good shepherd who had a hundred lambs and sheep. Every morning he led them out where the green grass was growing and the little brook ran by. There they fed until the sun was setting in the west; then the shepherd led them back to the fold.

One day while the lambs were playing on the green and the old sheep were eating the grass and drinking the cool water the shepherd saw that a storm was gathering. Dark clouds covered the sun and big drops of rain began to fall. The shepherd called the lambs and sheep and started quickly back to the fold. In his haste he lost one little lamb, but he did not know it.

When he reached the fold he opened the door and let the sheep and the lambs go in one by one. He counted them—one, two, three, four, five, six, seven, eight, nine, ten, until he reached ninety-five, ninety-six, ninety-seven, ninety-eight,

ninety-nine! The hundredth one was missing. Where was that little lamb?

The shepherd carefully fastened the door of the sheepfold. He took his crook and shepherd's cloak and went out in the storm and darkness to find the little lamb that was lost. He called, but at first no answer came back to him. He kept calling, and by and by he heard a faint "Baa-baa." Then he hastened in the direction of the little voice, calling again. From a deep ditch at the side of the road he heard the "Baa-baa," louder now. In the ditch he saw the little lamb looking pleadingly up at him.

He scrambled down the steep sides, although he tore his clothes and hurt his hands, until he could reach the lamb with his crook. Very carefully he lifted it up and put it on his shoulder. Once out of the hole, he sped toward the sheepfold. It was dark and it was storming, but the shepherd sang for joy because he had found the lamb that was lost.

When he came to the fold he put it on a bed of warm hay, he bathed its bruises, and fed it some milk. Then he called in his friends, the other shepherds. "Come rejoice with me," he said, "for I have found my lamb that was lost!"

Picture :

The picture of "The Good Shepherd," by Plockhorst, may be shown the children after the telling of the story. Some of them, familiar with the figure of Jesus, will say, "Jesus is the shepherd, isn't he?" Although never forcing this conclusion the teacher may welcome it. "Yes, Jesus is a good shepherd."

Prayer :

Dear Father in heaven, we thank you for loving us and caring for us as the shepherd does for the sheep. Thou art our shepherd.

Handwork:

After the story has been told to the children a few times they will like to represent it in the sand table. The fold may be made of the moist sand, the road with the deep ditch may be indicated leading to the pasture. Little twigs may be stuck in the sand to suggest the green trees, and grass may be gathered and scattered over the top; the little brook may be outlined flowing through the pasture. Again the toy sheep may be used to play out the story and again the child's realization is deepened by this play experience.

A copy of the picture of "The Good Shepherd," by Plockhorst, may be given to each child and mounted to take home. With crayon and paper he will like to tell the story.

Dramatization:

The children may suggest after the story has been told some day a dramatization which ought not to be attempted unless they really wish it. An older child or the teacher may be the shepherd. One child may be chosen as the lamb that was lost. The pasture and the fold as well as the road may be indicated in the room and a satisfactory hole or ditch invented. One group of children made this by letting four or five children take hands to form a ring or circle, leaving an opening at one side. Into this opening the little lamb fell at the proper point in the dramatization. When the good shepherd, upon going back to find the lamb, discovered it in the hole and rescued it, the joy on the faces of all the children was indescribable.

Story: *David the Shepherd Boy.*

The story of "David the Shepherd Boy" may also be told and is of great interest to the children. David's bravery is more pronounced than that of the good shepherd because

he rescues the lamb from the lion; his care appeals strongly to the children because he is a boy and nearer in age to them.

Once upon a time there was a shepherd boy David. He was young and strong. His face was bronzed by the sun and the wind, but his eyes were very kind and gentle when he looked at his lambs and sheep. He kept his shepherd's stick or crook always by his side, and he also carried a slingshot and a bag of stones.

For David led his sheep far from the fold. His pasture was near a forest by the side of a mountain. There were bears and lions in the forest. At night David could not take his sheep and lambs back to the fold. It was too far away. Instead he kept them in the pasture and he lay down beside them to sleep with an ear always listening for any call of need from them.

While the little lambs were cuddled close to their woolly mothers and the stars were coming out in the night sky one by one, David would sing and play upon his harp. He would sing about the great God who made the mountain and the pasture and the stream, who made the sun to shine by day and the moon and stars by night. He would tell the sheep that the great God loved them and David the shepherd boy, that he watched them in the night as in the day.

One night, when all was still in the pasture, lambs and sheep and shepherd boy sleeping, there was a cry of fright and pain that brought David to his feet in a minute. As he ran, by the light of the moon he saw an old lion of the forest with a little lamb in his mouth. Quick David fitted a stone in the slingshot and let it fly. With a cry of rage the lion dropped the lamb and turned on David.

David was not afraid; he seized the lion by his beard and beat him with the stick until he fell upon the ground. Then David knelt on the old lion, holding in his arm the baby lamb.

He sang praises to God who had helped him kill the lion and save the little lamb. "The Lord is my Shepherd, I shall not want," David sang.

Picture :

The children will want to look again and again at the picture of "Young David," by Gardner. David, the lion, the baby lamb, stand in clear relief against the background of the mountain; they tell the whole story. Each child may have a copy of the picture to take home with him.

Prayer :

Very reverently the children will say over and over "The Lord is my shepherd, I shall not want." Then they may pray, "Dear Lord, be our Shepherd. Please care for us and help us to care for every little thing thou givest us."

LESSON LXIII

THE MAY FESTIVAL (PREPARATION)

THE May Festival, to which the parents are invited, may close the year. It might well come at the end of May when spring is about to pass into summer and the child has gradually come into possession of all its loveliness. It would be very desirable to hold it out of doors. The children can make May baskets and if possible fill them with flowers from the school flower boxes or garden. They may sing their favorite songs, tell stories, repeat verses, and dramatize as they choose. The program for the little child should not be set but as spontaneous as can be secured. If he has lived through the experiences which have been suggested, they have become part and parcel of him and he will seek to express them through the different mediums. His prayer has grown in content through the year and God is now naturally included in every experience.

THE PREPARATION FOR THE FESTIVAL

Perhaps the children have asked from time to time to invite their fathers and mothers to the class. If so, each child can look forward to the closing day as the day when parents can come. The teacher may suggest to the children sending a written invitation to father and mother and the children can tell what they would like the invitation to say: "Dear Father and Mother, please come to our May Party. You will have a good time"; or some other childish contribution.

After the invitation is planned which each child proudly bears home at noon, they may decide together what they will do to make father and mother happy when they come. They

can suggest the songs that they would like to sing about the birds, the flowers, the sun, the rain, the bunnies and the chickens, or whatever else has appealed to them. They can say over some of their favorite verses and tell the stories that they think father and mother will most enjoy. The teacher may ask how they will need to speak so that everybody's father and mother can hear. They can try speaking so distinctly that the teacher can hear when she sits in father's or mother's chair. This little preparation is needed so that the children will be ready for the visitors and will think of their pleasure first. The social motive takes away all self-consciousness when the visitors come.

Rhythm:

When little children are happy, they always skip and run, as often has been said before. They may skip alone, with partners and then in a ring. A large circle may be formed at first and then smaller circles afterward or vice versa.

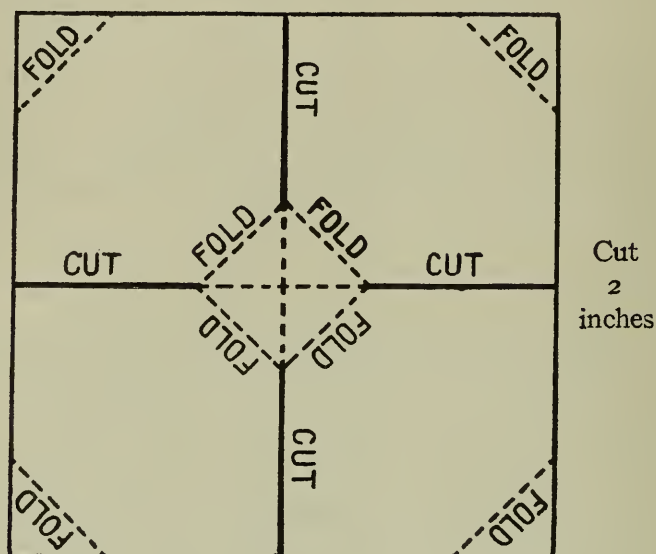
If there is a Maypole available, the children will like to take the bright-colored streamers and dance around the pole in one direction until they have wound the ribbons; then reversing the direction, unwind.

Handwork:

The children will without doubt suggest giving father and mother a present, remembering the gifts given at Christmas when the parents came. They may think of the May baskets themselves or the teacher may suggest them. A very simple but attractive basket may be made from water-color paper which the children tint pink, blue, or yellow with their paints. A square about 7 by 7 inches may be folded twice and opened out. Cuts may be made on each one of the four lines which meet in the center to within a little over an inch of the center. At each cut one edge may be pasted over the other and thus

a basket made. The four points may be folded back giving four extending flaps. One or two handles may be pasted or fastened from corner to opposite corner.

MAY BASKET
7x7 inches



Prayer:

Dear Father in heaven, may we make our fathers and mothers very happy at the May Party.

LESSON LXIV

THE MAY FESTIVAL

THE children may come a little early on the day of the festival in order to pick their flowers and fill the baskets for their mothers and fathers. If they can use the flowers from their own garden or window boxes, it will make the gift doubly their own and the joy so much the greater. After the baskets are filled they may be hidden in a cool place until the children are ready to give them.

Greeting:

As the parents come the children may meet them informally and greet them, showing them anything about the room or the school grounds that can be exhibited. If children and parents come together, then the teacher will have to arrange for the filling of the baskets behind a screen or in some other way to keep the surprise.

Program:

The children may then choose their songs, repeat the verses, tell the stories, and dramatize as spontaneously as possible. Only such suggestion from the teacher should be given as is needed to guide their expression and to make it more enjoyable for the parents. On such occasions the teacher must use good judgment, keeping the more assertive children from overshadowing the more modest ones and avoiding too great prominence for the timid child. It is best to avoid any friction which would humiliate either child or parent if this can be done without sacrificing principle. If the social motive of

giving pleasure to these dear ones is kept prominent, there will be little difficulty of any kind, and the day may prove the happiest of the year.

The skipping suggested before may be brought in when the children ask to skip or when it seems the best expression for their mood. The Maypole dance may be used if desired.

At some point in the hour when time is best suited to devotion the children may thank God for the happy days together, for father and mother, for Jesus, and for God the good Father of all. They may ask him to help them to be good and to take care of them always.

Gifts:

Finally the glad moment arrives when the May baskets are given. The children will enjoy having the mothers and fathers close their eyes while they silently steal about putting the baskets in their laps or on the floor behind or in front of their chairs.

Party:

If it seems desirable a simple party of ice cream and cake may be served. The teacher may give each child a little rose candle as her surprise. The candles can be easily made as follows: a cardboard circle an inch in diameter may hold a small candle by making a hole in its center, a large circle of pink tissue paper may be scalloped around the outside, then caught up about the circle and the candle, using the circle as a base. It can be fastened close to the candle with a small rubber and the protruding edges opened out, giving the effect of rose petals. These little candles or any other simple gift will bring to the children that joy in receiving which should always go with the joy of giving for the little child—his giving being, as we have said before, a sharing.

Dismissal:

On this the last day of the class together the teacher should make much of each child, allowing all the opportunity to say good-by to her and to one another. It should be the happiest of good-bys, however, with bright anticipations of the summer and of meeting together again in the fall. The teacher may also bring to the children the thought of having God with them everywhere. The beautiful connecting link while they are apart is his love and their love for one another. She may pray: "Dear God our Father, we thank thee for thy great love. We love thee. Watch between us while we are absent one from the other."

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